

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

WBAY

GREEN BAY



GIVES PERSONAL SERVICE TO the Land of Milk & ^MHoney!



SMALL CITIES & BIG FARMS

360,000 FAMILIES

WHAT 1958, CLIENTS WANT FROM AGENCIES

During an avalanche of big agency switches, admen look for in-depth marketing services, more comprehensive research, and shrewd media buying

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How Colgate chose D'Arcy for Halo

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Radio puts a new bean in Boston

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The long rise of air media at McCann

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DIGEST ON PAGE 2

WHEELING: 37TH* TV MARKET

*Television Magazine 8/1/57

One Station Reaching The Booming Upper Ohio Valley



SOLVAY PROCESS DIVISION • ALLIED CHEMICAL
Perkins Plant • Moundsville, W. Va.

No. 2 OF A SERIES CHEMICALS

Solvay manufactures Chlorine, Caustic Soda, Chloromethanes, Vinyl Chloride and many industrial chemicals needed in plastics, soaps, textiles, paper, gasoline and petroleum products. Natural salt deposits, proximity to consuming markets, excellent rail and Ohio River facilities motivated completion of this multi-million dollar operation in this area. Solvay—another BIG in this GROWING BIGGER market where nearly two million people spend over two-and-a-half billion dollars annually . . . where 425,196 TV homes react to the influence of WTRF-TV.

"I've been with Solvay since this new plant started; some 300 of us work here now. Moundsville's twelve miles from home but I really enjoy that drive along the river. We live in Wheeling; we, meaning the wife and daughter. Guess you'd call me a family man. Fish a little but I go for armchair duty in front of that TV set, love "Wagon Train." In fact, WTRF-TV suits us just fine! I'd say we live nicely."

For availabilities, call Bob Ferguson, VP and Gen. Mgr., or Needham Smith, Sales Manager, at CEDar 2-7777.

National Rep., George P. Hallingbery Company.

316,000 watts

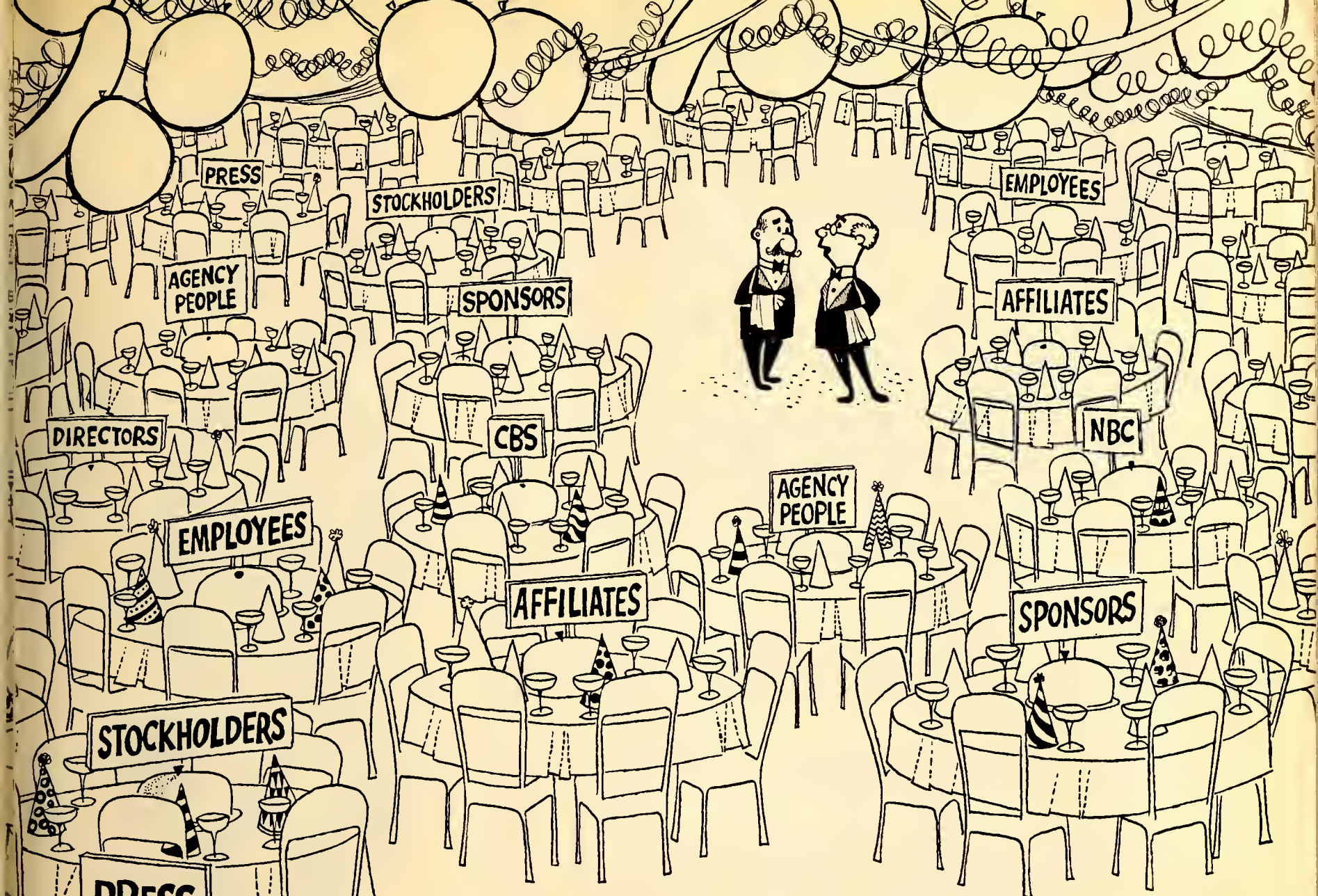


network color

WHEELING 7, WEST VIRGINIA

reaching a market that's reaching new importance!

wtrf tv
7
CHANNEL



“The ABC people insist it’s a Thanksgiving party...”

Indeed it is. The end of a great ABC Television year (and the start of what should be an even greater one) is the perfect time to fill an imaginary ballroom with people to whom we owe thanks. People like:

The *advertisers* and *agencies* whose concrete support has made possible our successful move to fully competitive status. (We’re also thanking you by currently serving up an average of almost $\frac{1}{3}$ of the total network TV audience at considerably *less* cost than our competition.)

The *press*, both trade and consumer, for their full and fair coverage of our growth into fully competitive status.

Our *directors* and *stockholders*, whom we thank for their confidence and tremendous personal investments.

CBS and *NBC*, for their part in making the whole industry picture a healthy, competitive one. (And bear in mind, gentlemen, that our newly scored average 30% share of audience didn’t all come out of *your* slice. ABC’s revitalized programming has increased viewing levels in virtually *every* time period in which ABC competes.)

Our *affiliates* and *employees*, whose enthusiastic hard work has brought us so far.

And let’s not forget the *FCC*. Their implementation of the American system of broadcasting has made all of this possible.

So carve up the turkey and uncork the wine. This one’s on ABC—with thanks!

ABC TELEVISION NETWORK 

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

DIGEST OF ARTICLES

What clients switch for

- 29** Under an avalanche of major agency switches, admen look for in-depth marketing services, shrewd media buying ability and heavy research

How Colgate picked D'Arcy for Halo

- 32** SPONSOR interview with Colgate's Ed Gumpert reveals strategy and thinking behind choice of agency for Colgate brand of toiletries

Radio sells beans in Boston

- 33** Here's how Monmouth Canning Co. put its Homemaker's baked beans into sales prominence in New England's crowded bean brand market

The rise of air media at McCann

- 36** McCann-Erickson wasn't always big in tv/radio. Its present eminence as No. 1 air agency is the result of a policy change 15 years ago

Did tv cost-per-1,000 bust the roof?

- 40** The average nighttime half-hour moved up 19¢ in 1957. But it was way below 1955 and 1954. Western and quiz costs among those which fell

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In Upcoming Issues

Spot tv pinpoints cigar smokers

Dutch Masters is only one of many brands selling the numerically minute market of cigar smokers in the U. S. Its newest pitch to meet the heavy competition: spot tv and stylized "French" film commercials

A new tool for television buyers

Within the next week, CBS TV Spot Sales begins mailing 4,500 slide rules to ad personnel. Watch for preview of the new tv slip-stick

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KTHS
sells
nearly All
of Arkansas!



**“KTHS was
instrumental
in attaining
our goal.”**

Says WALDO FRASIER,

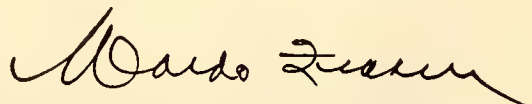
Executive Vice President, Arkansas Farm Bureau Federation.

58,000 Arkansas farm families belong to the Arkansas Farm Bureau Federation, the State's leading farm organization. For more than four years the AFBF has sponsored the daily "Farm and Market Reports" over KTHS. Here is what Mr. Frasier said in his renewal letter to us:

“Enclosed herewith is a contract for another year of broadcasting in behalf of Arkansas Farm Bureau Federation.

I think that credit should be given where credit is due . . . and I can truthfully state that our farm program, Monday through Saturday, "Farm & Market Reports" was most instrumental in achieving the goal we set out to achieve 4-1/2 years ago. The efforts of collecting the farmers

together as a unit of one for a better agricultural outlook has been most successful. The success also lies in the quality of our KTHS talent, Marvin Vines, who has done a very good job securing information for our program.”


WALDO FRASIER

Waldo Frasier, the Board Members of the Arkansas Farm Bureau Federation, and farm families throughout the State all know that KTHS is Arkansas' state-wide station that gets state-wide *results*. Ask your Christal man for all the facts.



KTHS . . . LITTLE ROCK

50,000 WATTS

REPRESENTED BY THE HENRY I. CHRISTAL CO., INC.

Henry Clay, *Executive Vice President*

B. G. Robertson, *General Manager*



CHANSATIONAL!

NEW
CHARLIE
CHAN
CAPTIVATES
LOS ANGELES!

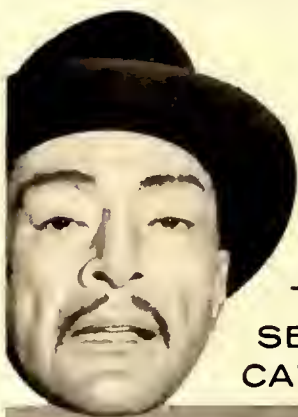
SMASH RATINGS

all over the country! NEW CHARLIE CHAN improves ratings, betters time periods everywhere!

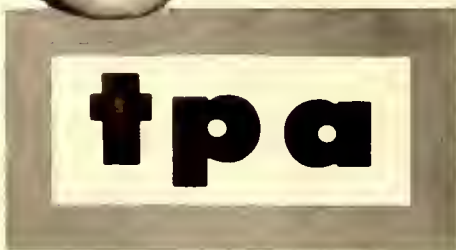
In Los Angeles, on KRCA it has improved the Saturday night 7:00-7:30 time period by more than 92%, with a 22.1% share of audience in this 7 station market. (Pulse 11/57).

George Burke of KRCA states, unsolicited, "Needn't tell you how well the program is progressing. Clients most happy with it."

Captures the big share of audiences in Chicago, Atlanta, Philadelphia, Baltimore, Columbus, Detroit, New Orleans, Pittsburgh, Dallas-Ft. Worth and in key market after market!



FOR
THE
TV
HIT
OF
THE
SEASON,
CALL



TELEVISION PROGRAMS OF AMERICA, INC.
488 MADISON • N.Y. 22 • PLaza 5-2100

NEWSMAKER of the week

This week Pharma-Craft is moving into a new plant in Princeton, N. J. Reason, according to company president Frank Bell: Heavy use of tv and radio helped triple Pharma-Craft sales in the last three years. The company has had to expand plant facilities to keep pace with increasing air media-stimulated demand for Coldene and Fresh products.

The newsmaker: When Parma-Craft President Frank Bell announced buying a new plant, he added that the move was just part of an aggressive growth program begun three years ago by this Joseph Seagram subsidiary.

"We use radio, spot and network both, to spearhead our forward push," says Frank Bell. (Pharma-Craft, through J. Walter Thompson, has a solid portion of its \$7 million budget for the 1957-58 fiscal year in network radio, including *Arthur Godfrey*, *Nora Drake*, *Helen Trent*, *Young Doctor Malone* and *Ma Perkins* on CBS; *Art Linkletter*, *News of the World* on NBC.)

The results of aggressive air advertising, according to Pharma-Craft executives, have been "phenomenal";

Pharma-Craft sales tripled in the past three years, since Frank Bell became president and embarked on the expansion policies.

This year's advertising budget is nearly twice as large as last year's.



Frank Bell

In 1957 alone, Pharma-Craft bought out five new products, to be produced in the new Princeton plant: Fresh Roll-On Deodorant, Mr. Fresh, Coldene Tablets, Coldene Antibiotic Nasal Spray and, recently, Coldene Stick Chest Rub.

Says Frank Bell: "We went national with Coldene Liquid Cold medicine in January 1956 using the best salesman in the world. I mean Arthur Godfrey. But I knew that before he could really sell his audience, he'd have to be sold himself. Well, poor Arthur had a cold—a bad one—the day I met him. I must confess I was happy because this gave me a chance to prove that we really had something. Because Arthur tried the product and believed in Coldene, he didn't just read canned copy. He told his own experience with Coldene. And ever since, with all our radio personalities, the basis of our commercials is the performer's own feeling in his words."

The results: Coldene's first year was black ink all the way. And in 1957 Coldene sales were up 100% over a year ago.

Since his approach on the air has worked, Frank Bell plans to continue expanding with tv-radio as his mainstays in advertising. As he told SPONSOR: "No question the Pharma-Craft budget is top-heavy in radio and tv. While network tv (*Steve Allen* and *Arthur Godfrey*) and radio are No. 1 with us, we buy radio announcements so extensively that between now and the end of the cold season, Coldene will have 7,000 local radio announcements in addition to everything else."

it fills a need

FAMILY RADIO FILLS A NEED . . .

that's why it is accepted by so many so avidly. People are attracted to the companionable music, the titillating features.

Ten years of sifting and sampling has demonstrated that a general audience can be kept intact by a continuous program service of broad acceptance. No audience fragmentation by special group programming.

FAMILY RADIO

Bartell Group family radio is a happy union of the best in broadcasting—creating audience participation and entertainment for buyers in six major markets.

Highlighting the success of family radio is the clear rating dominance of Bartell Group Stations.

Bartell It... and Sell It!

Sold Nationally by ADAM YOUNG, Inc. for WOKY, The KATZ Agency

**THE
BARTELL
GROUP**
RADIO FOR FAMILY LIFE

KCBQ
1170 in SAN DIEGO

WOKY
920 in MILWAUKEE

WILD
1090 in BOSTON

KRUX
1360 in PHOENIX

WYDE
850 in BIRMINGHAM

WAKE
1340 in ATLANTA

AMERICA'S **FIRST** RADIO FAMILY SERVING 10 MILLION BUYERS

Report at Year's

1957 was a dynamic year for television. There are now three and a half million more television homes than last year. More people are spending more time watching television than a year ago. And the three networks' share of audience has increased over 1956, while the independent stations' declined.

1957 also saw an unprecedented shift of audience among networks, with NBC emerging as the Number One network daytime and advancing into a virtual stand-off for the Number One nighttime position.

During the day NBC leads the second network by 6%. This is an audience increase of 30% over last year for NBC while the second network has declined 11%.

At night NBC's average audience has jumped 10% in twelve months while the other network's has *dropped* 10%.

In terms of nighttime half-hour wins NBC and its major competition are now tied with 21 apiece.

In the completely reprogrammed 7:30-8:00 PM (NYT) Monday-Friday strip, NBC's audience is 71% greater than a year ago.

These gains are naturally reflected in NBC's business ledger. Sponsored time and gross network billings are the highest ever recorded by the network.

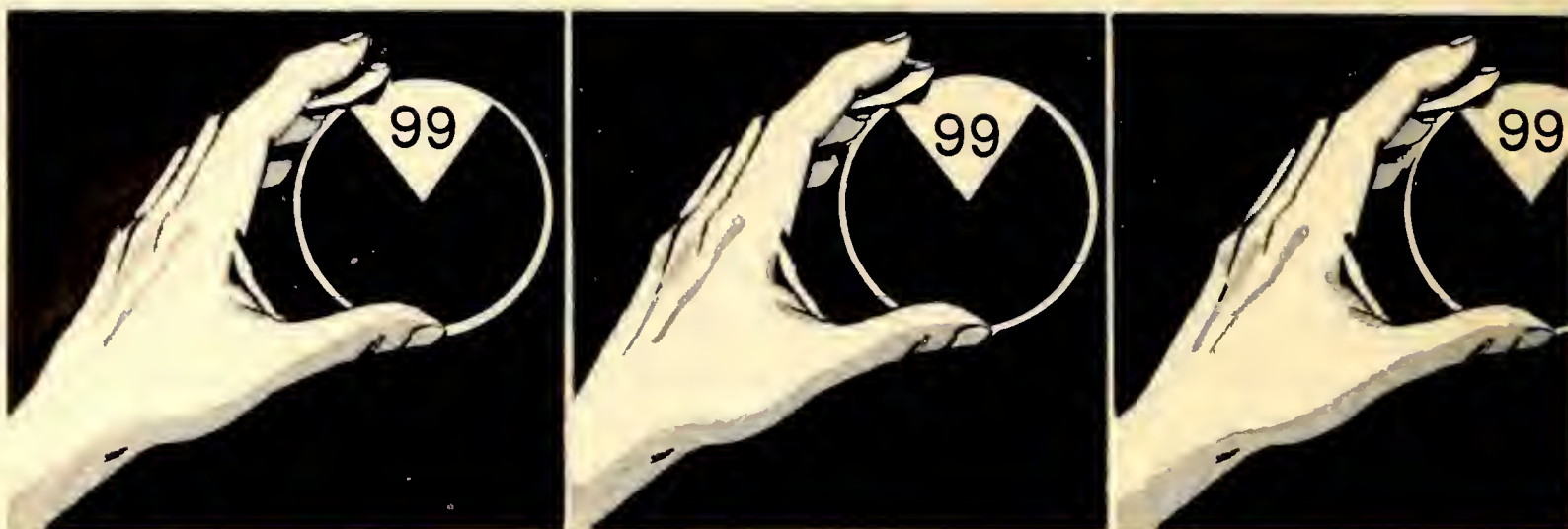
While advancing in audience and sales, NBC also won more awards for distinguished programs than any other network. During 1957 it gave America its most talked about productions—television classics like Green Pastures, Pinocchio, the General Motors Fiftieth Anniversary Show and Mary Martin's Annie Get Your Gun. NBC also offered the nation's educational television stations their first live network programming.

By all yardsticks of leadership, 1957 was a year of substantial progress for the

NBC
Television Network

Source: Nielsen Television Index.

End



Today, almost **3** radios are tuned to "Radio 99" (WIBG, Philadelphia)



for every **1**

tuned to it just a year ago!



Hooper figures for October-November 1957 show "Radio 99" with a 13.8 % share of audience (Monday-Friday, 7 AM-6 PM). This represents a 187.5 % increase over the last report!

Under the dynamic leadership of Storer Broadcasting Company, WIBG has added new shows, new personalities, new ideas. The result: "Radio 99" is now among the *top three* stations in Philadelphia—a *must* to cover the fantastically growing Delaware Valley market.

Your best time to get the facts is right now.

Represented nationally by The Katz Agency, Inc.

SPONSOR-SCOPE

11 JANUARY, 1958
Copyright 1958
SPONSOR PUBLICATIONS INC.

National tv spot bowed into 1958 this week with a type of buying pattern that 1) augurs much more sales work and 2) involves some pretty harrowing mathematics.

ON THE SALES SIDE: The immediate prospects are acutely of the hand-to-mouth variety.

There are plenty new schedules around, but—as the reps have discovered—the commitment pattern is pretty much from four to six weeks.

What's apparent in this obviously cautious attitude is that these short-termers are virtually all necessity products.

SPONSOR-SCOPE checked several agency marketing specialists on the import of this development and their collective opinions point in these directions:

1) A general shift in merchandising strategy toward more and more high-intensity advertising programs.

2) Instead of stretching out the budget over a long term, advertisers will tend to concentrate on short saturation bursts that will stir up an immediate consumer push and impress the retailer.

3) Dollar-wise, this strategy may turn out to tv and radio spot's advantage in 1958. (The difference will be in the amount of selling and paperwork for reps and stations.)

ON THE MATHEMATICAL SIDE: A P&G crew is on a swing of the country with a two-fold errand:

- Get the reaction of stations to a new idea for computing discounts at the termination of a contract, and
- Monitor local telecasts for an infringement of spot commercials on P&G network time.

The plan that's being checked with stations for acceptance is this: After a contract has run its course, all schedules and the rates and plans will be reviewed and P&G will select the discount most favorable to it.

The Compton agency's explanation: There are so many plans and rates spilling out of stations that it's not easy for the buyer to know in advance whether he's getting the best break.

If P&G's proposal is generally accepted among stations, Compton will expand its staff of contract clerks and divvy up the added costs among all P&G agencies.

CBS Radio is harnessing its plans for 1958 to this credo: Radio is more than a tonnage medium. Advertisers will find it advantageous to sponsor their own tailor-made programs.

The network feels convinced (1) there's a prospect for the former Woolworth-Percy Faith Hour and (2) other advertisers will be attracted to ideas like the Peter Lind Hayes-Mary Healy strip, which Staley Manufacturing has bought.

Most of the film syndicators wound up 1957 with a profit flourish running substantially ahead of 1956.

What they promise they're going to do with a thick slice of this money: Invest it in a better quality of new product (especially since they may lose some choice evening time when the networks get into magnetic tape).

New business in national spot radio took off this week as if it were trying to corner the market before the New Year made much headway:

Here are some of the availability bids that have kept the reps hopping:

PHARMACRAFT (Ting medicinal skin cream): 50 spots a week for eight weeks in nine markets via JWT, starting 27 January.

GRANITE CITY STEEL: Three five-minute farm programs a week for 26 weeks in 30-40 markets, starting 15 February, via the Gardner agency.

INTERNATIONAL SHOE: Five one-minute announcements a week for four weeks in 60 markets, starting 10 March, through Krupnick & Associates, St. Louis.

DODGE: Saturation schedule of minutes in 50 markets via Grant.

ARMOUR (chili-con-carne): 30 one-minute announcements a week for four weeks, starting 27 January, via N. W. Ayer.

New tv spot business is looking just as racy as radio — at least in the number of products.

Brands on the tv side include:

Crisco, Cheer, Duncan Hines (all P&G), Val Cream (Chesebrough-Ponds), Bosco (Corn Products), Necco (New England Candy Co.), Jergens, Chooz & Feenamint, Breeze (Lever), Standard Brands Dog Food, Good Luck Margarine, Maxwell House regular coffee, American Cyanamid, Life Magazine.

Philip Morris Co. will cut loose 18 January with spot saturation campaigns in both tv and radio to send off Parliament's new filter.

Between 80 and 90 markets will be used for a starter via Lennen & Newell.

The market lineup for Parliament compares with some of its competitors thus: Kent, 60 markets; Tareyton, 70 markets; L&M, 45 markets (may expand soon).

The Stations Reps Association is taking bows on the fact that its estimate of national spot radio sales for 1956 was only a mite away from the FCC's figures which appeared the past week.

The FCC total for that year's national spot: \$149.5 million. The SRA had it estimated at \$145.9 million. (The FCC figure is 20.8% over 1955.)

In this same report on broadcast financial data for 1956, the FCC estimated that the total advertiser expenditures for radio and tv was \$1.8 billion.

The FCC also estimated that \$185 million was paid in commissions to agencies from air media and that \$219 million was paid by advertisers to "organizations which do not operate networks or stations."

(For further details of FCC report see WRAP-UP under FINANCIAL.)

Detroit is getting some heavy wooing from the air media for more of the advertising dollar.

Two of the week's developments underscoring that pitch:

1) **TvB is coordinating its 50 presentations in Detroit with a series of pitches at the National Auto Dealers' convention in Miami next week.** It's the first time that TvB has gone after dealers in that fashion. The crew will be headed by Halsey Barrett, TvB's national sales director.

2) **Detroit's ad managers are being deluged with letters from stations telling them they're living in the past by concentrating their efforts at the grassroots level through newspapers.** The admen are being urged to travel the smaller markets and find out for themselves the relative impact of the station vs. the newspaper.

TvB's theory why these admen are newspaper-oriented: They're still impressed by the newspaper tearsheet. So TvB is urging stations to counter this habit with a "television tearsheet," which would dramatize with facts and figures the sales successes of local air media in the durables field.

NBC, CBS and ABN were hotly bidding this week for a sizeable radio budget proffered by Bab-O (B. T. Babbitt Co. via Donahue & Coe).

NBC Radio offered a package of 26 30-second announcements a week at \$11,500 a week, with an added inducement of tailor-made merchandising support.

ABN countered with a hefty package of its own and assurance that it would provide all the markets required for the product.

CBS Radio submitted a batch of daytime 7½-minute segments.

Something you'll see more and more of during 1958:

Advertisers trying to buy the closing segments of network shows so that their local distributors or dealers can tie in with local announcements.

This angle, which NBC Radio has been stressing in recent months, largely activated Philco's five-times-a-week schedule on ABC's Don McNeill show.

The campaign, via BBDO, will emphasize Philco's new tv line.

Tv stations can be assured that Brown & Williamson's mass cancellation of its I.D. schedules doesn't mean that the medium will be getting less in 1958 from that account than it got last year.

A Bates administrative executive explained to SPONSOR-SCOPE this week:

"We have no plans to cut the total budget for spot.

"What's being done for our client is redeploying the spot money so that it can be used where the competition is giving his brands the toughest pressure. In other words, we'll be massing our spot forces where they're needed most."

Bristol-Myers may not have finalized its tv network plans for the 1958-59 season, but there's one thing that's sure: Continuation of the Hitchcock series.

The company's long-range plans involve a costly merchandising-promotion plan with the Hitchcock show as the core. Y&R will handle the job.

Watch for a reaction to set in commercial-wise against the showing of soiled shirt or dishes.

The household soaps appear to be taking their cue from the success of the new Dreft commercials and changing their pitches to either the high-fashion or abstract approach.

Motivational researchers apparently found out that housewives would rather see the product associated with a cover-girl than a replica of themselves messing around the kitchen sink or laundryroom.

Esty won't start administering the over-all Sun Oil account until March.

In the meantime the agency will take over in Florida, Sun's test market.

Esty is all set with a jingle that will be featured in the radio spot campaign. According to reports, that jingle was the clincher in landing the account.

ABC TV's most exploited rating coup of the past week: Adventure on Scott Island drew a rating of 12.5 and a 20.0 share of audience in its first showing on that network.

As Harbormaster, the same series got a 7.1 rating and 12.4 share of audience in its last stand on CBS TV.

Opposition now: Ed Sullivan and Steve Allen. Previous competition (when on CBS TV): Zorro and You Bet Your Life.

BBDO's appointment of a network radio coordinator a year ago has worked out so successfully that the agency has taken another significant step: It's assigned Ed Fleri, veteran time buyer, to the function of coordinating all radio spot buying and planning with all network radio developing.

Fleri will work hand in hand with Bill Hoffman, network radio coordinator, whose operations under Bob Foreman resulted in bringing quite a number of BBDO clients back into network radio last year.

Starting from the premise that not all radio coverage problems can be resolved by only a network or a spot buy, **Fleri and Hoffman between them will:**

- **Develop radio prospects** among clients in the agency.
- **Integrate** their respective areas in comment recommendations.
- Suggest how one facet of the medium can **supplement the other.**

In marketing you often try to gear your efforts to the comparative influence of purchase by men, women, and children. In drug products, the percentage split runs something like this—according to some recent studies:

CATEGORY	MEN	WOMEN	CHILDREN
Dentifrices	20%	60%	20%
Deodorants	40%	60%	
Hair dressings	30%	70%	
Headache remedies	35%	65%	
Laxatives	40%	60%	

Robert A. Schmid, a veteran in many facets of the network business, has moved in with the NTA Network as v.p. in charge of station relations.

Schmid started with Mutual in its fledgling days, became a v.p. and director, and after Tom O'Neil took over Schmid was named a v.p.-director of General Teleradio.

The results of Westinghouse's sandtest commercials shows you can't overestimate the sale impact of a novel sales approach.

The bell-ringer for these four commercials: Westinghouse's share of the washing machine market went up very markedly.

(For more on this see the 15-year rise of air media at McCann-Erickson, starting page 36.)

NBC Radio's Joe Culligan currently is putting promotional emphasis on the network's programing record.

This bid for recognition on the programing score is based on these two factors, according to the October Nielsen reports:

- 1) Of the 24 quarter hours between 7:30 p.m. and 11 p.m., Monday through Friday, NBC led in 10 segments, tied with CBS in three, and ran behind CBS in one.
- 2) NBC's One Man's Family, My True Story, and Life in the World reached more homes than the CBS opposites, which were, respectively, Strike It Rich, Arthur Godfrey, and Edward Murrow.

DeSoto is looking for immediate relief from the balance of its obligation of the Groucho Marx Show (\$120,000 in time and talent alternate weeks).

The automotive feels it's had all the advantage it can get out of the quiz. The present commitment runs into the fall. DeSoto-Marx alliance dates from '50.

For other news coverage in this issue, see Newsmaker of the Week, page 4; Spot Buys, page 44; News and Idea Wrap-Up, page 49; Washington Week, page 61; SPONSOR Hears, page 64; and Tv and Radio Newsmakers, page 70.

*Square miles don't buy
your product . . .*

People do



You need coverage AND audience.

In WHB's 96-county* world IT'S A WHB PULSE

WHB is first in 432 of 432 quarter hours 6 a.m. to midnight (Pulse, Kansas City 96-county area . . . 6 a.m. to midnight, Monday through Saturday, Sept., 1957)

Whether it be Metro Pulse, Nielsen, Trendex or Hooper . . . whether it be Area Nielsen or Pulse . . .

WHB is the dominant first throughout . . . with audience shares consistently in the 40% bracket. And, WHB is the dominant first among every important audience-type!

Talk to a Blair man . . . or WHB General Manager George W. Armstrong.

situated in Missouri, Kansas and Iowa

WHB

KANSAS CITY

10,000 watts

710 kc.

STORZ STATIONS

TODAY'S RADIO FOR TODAY'S SELLING
TODD STORZ, PRESIDENT • HOME OFFICE: OMAHA, NEBRASKA

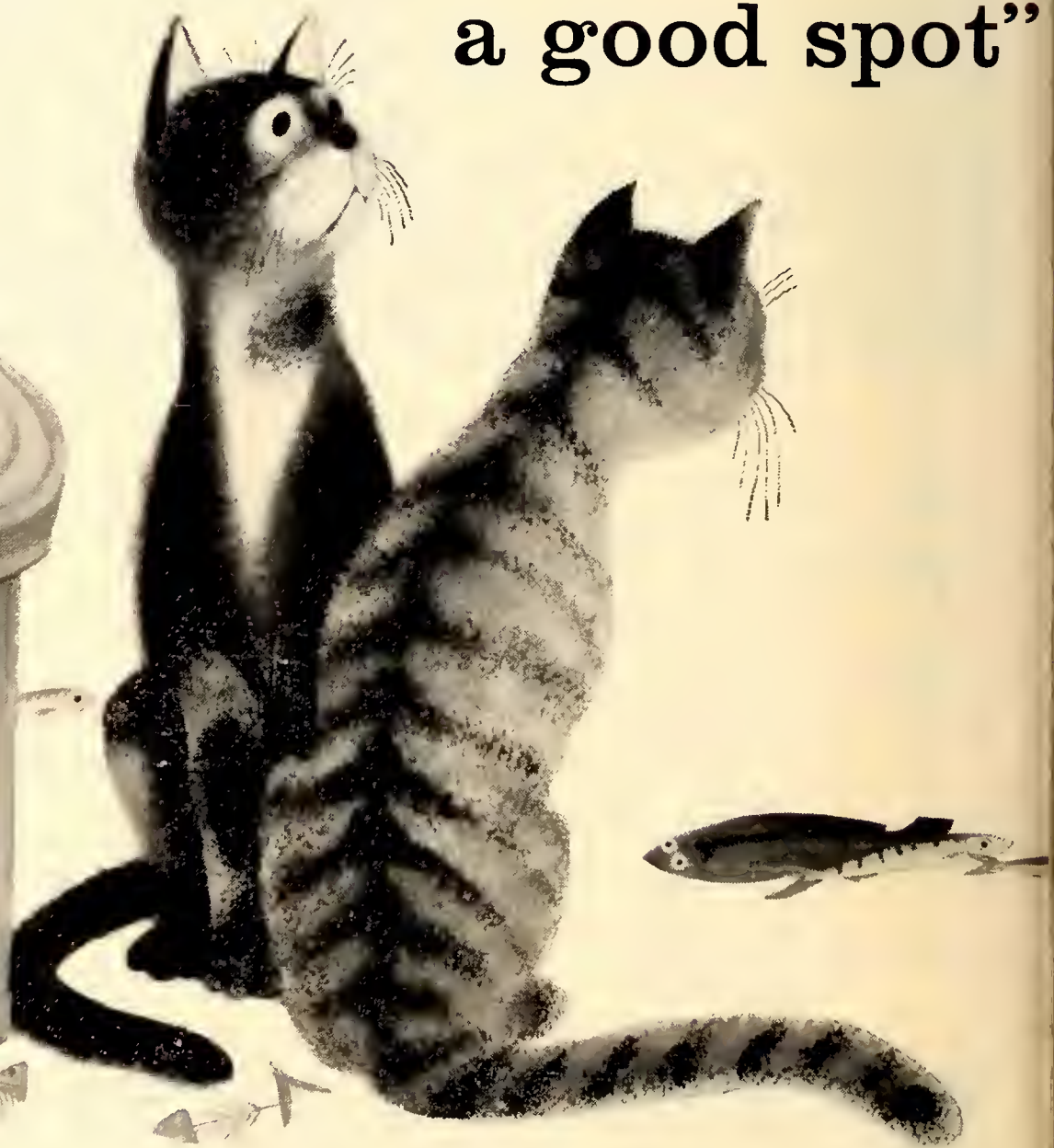
WDGY Minneapolis St. Paul
REPRESENTED BY JOHN BLAIR & CO.

WHB Kansas City
REPRESENTED BY JOHN BLAIR & CO.

WTIX New Orleans
REPRESENTED BY ADAM YOUNG INC.

WQAM Miami
REPRESENTED BY JOHN BLAIR & CO.

“He must know
a good spot”



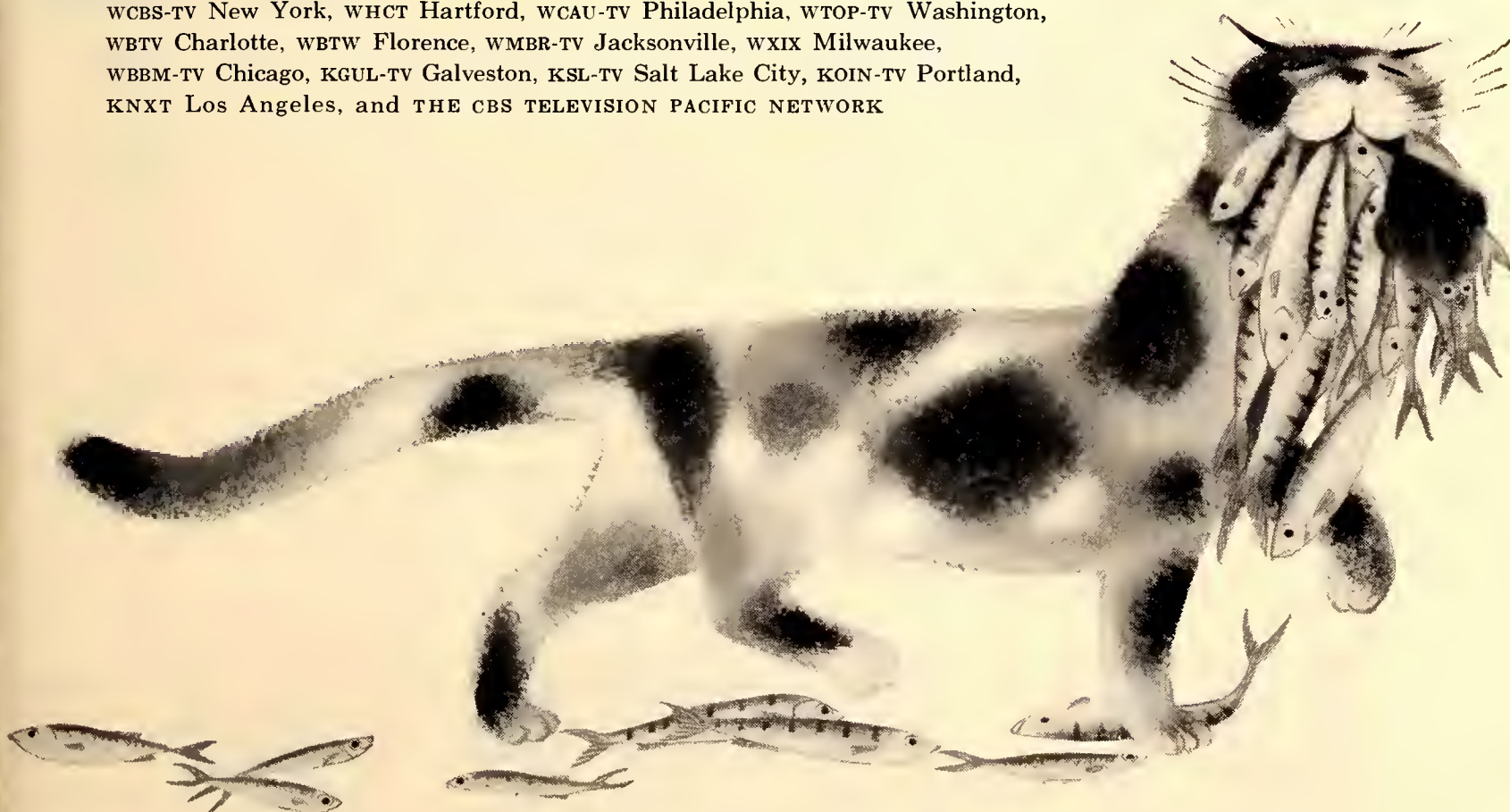
Young & Rubicam does too. The Y&R timebuyers, who place millions of dollars of spot television business, are seasoned masters at picking the best station buys on the market, in any market. Their decisions reflect the findings of Y&R's own expert research department...and the wealth of market and station data supplied by CBS Television Spot Sales.

During the past year, Young & Rubicam has scheduled spot campaigns on KSL-TV, Salt Lake City, for such blue-chip advertisers as American Home Products, Simmons Mattress, P. Lorillard, Northern Tissue and Lipton Tea.

Good spot to be in? Young & Rubicam thinks so. And so do the 346 different national spot advertisers currently running campaigns on the thirteen stations and the regional network represented by...

CBS TELEVISION SPOT SALES

WCBS-TV New York, WHCT Hartford, WCAU-TV Philadelphia, WTOP-TV Washington, WBTV Charlotte, WBTW Florence, WMBR-TV Jacksonville, WXIX Milwaukee, WBBM-TV Chicago, KGUL-TV Galveston, KSL-TV Salt Lake City, KOIN-TV Portland, KNXT Los Angeles, and THE CBS TELEVISION PACIFIC NETWORK



Timebuyers at work

SHE only has eyes for you ...on **KOIN-TV**. If you and your product have ideas about getting acquainted, **KOIN-TV** will happily handle the introductions ...in Portland and throughout 30 surrounding Oregon & Washington counties. Her vital statistics, plus the fascinating facts about **KOIN-TV**'s ratings and exclusive coverage are a favorite topic with the debonair gentlemen from CBS-TV Spot Sales. Just ask them.



Edna S. Cathcart, J. M. Mathes, Inc., New York, timebuyer for such accounts as Canada Dry, Inc., Luden's, Inc. and Economics Laboratory, had many trends on her mind when SPONSOR called—new developments in audience research; station merchandising approaches; agency and rep practices; spot versus network buys. “But with the New Year,” Edna said, “I’d like to say something about SPONSOR. Recently I had occasion to buy a card for a man who has everything, including birthdays, and I found a little gem that made its point simply. It merely noted, ‘No long orations, just one word—Congratulations!’ And I thought this is what I would like to say to SPONSOR. This magazine in a few short years—how many?—has become a reading must for the advertising industry. In the first place, sponsors read it and if you’re not a good ad libber you had better be informed on what SPONSOR reported. Seriously, SPONSOR contributes so much to the every day business of doing a good job in advertising that I would like to say to the editors and staff, ‘Congratulations.’”



Joe Fierro, Donahue & Coe, Inc., New York, feels that many radio stations are mistakenly thought of as “Rock ‘n’ Roll” outlets—with a predominant teenage audience—because they feature a great deal of this type of music. “An analysis,” Joe says, “of daytime ratings for many of these so-called Rock ‘n’ Roll stations shows them, for



the most part, to be consistent; the over-all audience includes adults, especially housewives, as well as teenagers. So it’s an error to assume that because a station devotes a major portion of its programming to R&R that it is appealing only to a teenage group. The fact that so many local independent stations are scheduling it is because the majority of their audience—of all age groups—prefers it. Music-and-news stations, after

all, play current hits—and currently most hits are R&R. Tomorrow, of course, it may be some other type of music. But whatever the music, it will indicate broad public tastes rather than audience composition.” Joe feels the determining factor is the climate created by the station’s format and the personality of its d.j.’s.

MERCHANDISING MUSCLE

**makes us your strong right arm
in the rich Richmond area**

- | | |
|---|---|
| 1 IN-STORE FOOD DISPLAYS | 6 COMMUNITY CLUB AWARDS |
| 2 IN-STORE DRUG DISPLAYS | 7 MAILINGS TO RETAILERS |
| 3 IN-STORE FOOD DEMONSTRATIONS,
SAMPLING, COUPONING | 8 PERSONAL CALLS ON JOBBERS,
WHOLESALERS, RETAILERS |
| 4 STORE WINDOW DISPLAYS | 9 REPORTS TO FOOD ADVERTISERS |
| 5 BARGAIN BAR PROMOTIONS | 10 PROMOTIONAL SPOTS |
| 11 NEWSPAPER ADS | |

WXEX-TV

Tom Tinsley, President

NBC BASIC — CHANNEL 8

Irvin G. Abeloff, Vice-Pres.

National Representatives: Select Station Representatives in New York, Philadelphia, Baltimore, Washington, Simmons Associates in Chicago and Boston, Clarke Brown Co. in Dallas, Houston, Denver, Atlanta, Miami, New Orleans, McGavren-Quinn in Seattle, San Francisco, Los Angeles.

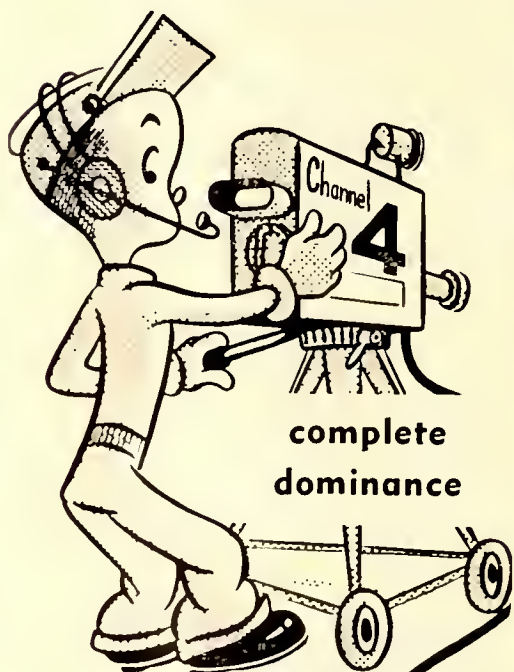
"The Little Guy with the Big Following"



"Wee ReBeL"

WRBL

AM — FM — TV
COLUMBUS, GEORGIA



WRBL-TV

- Coverage
- Promotion
- Ratings
- Renewals
- Local Acceptance
- Local Programing
- Public Service

CALL HOLLINGBERY CO.

Sponsor backstage

This is going to be the year when . . .

In this New Year it's two to one that—

. . . Elvis Presley will not become a General during his upcoming tenure in the U. S. Army, in spite of the constant build-up Elsa Maxwell pursues in the young man's behalf on the Jack Paar *Tonight* show.

. . . Arthur Fatt of the Grey Advertising Agency won't make a repeat appearance on *Night Beat*.

. . . No bigger contribution will tv/radio make to the Broadway stage than Meredith Willson, whose "Music Man" is slightly better than "My Fair Lady" in some respects, and at least as good in most others.

. . . Godfrey's sponsors will continue to go with him, despite rating decreases as long as he is the wham salesman he is.

. . . Motion picture executives, on all levels, production, distribution and exhibition (particularly the latter) will have an even tougher time than they did last year. Just wait until those rerun deals are worked out with more unions on more post-1958 films, and these latter-day jobs hit the tv screens.

. . . Ollie Treyz will have to apologize at least twice more for statements made by Mike Wallace guests.

. . . The advertising agency business on the upper levels will be just as tough as in 1957. Heads will roll. Firms will continue to merge. Ulcers will beget ulcers as the national economy continues tight, and those tv multi-million dollar mistakes become less and less forgivable.

. . . Full hour shows will definitely continue to win larger audiences.

. . . The public will, more than ever before, ignore most of the critics.

. . . Fee tv will account for more aspirin sales than the common cold.

Trek to the West Coast

. . . Too many of the same actors and actresses will have parts in too many of tv's dramas. On a recent Sunday, Dorothy Stickney had key parts (major feature role in the former, and lead in the latter) in *GE Theatre* and *Alfred Hitchcock Presents*, back to back on CBS TV.

. . . Don't know how good a stock buy Hal Roach, Jr.'s new setup will be, although I'm in, but Theatrical Investments Plan should do right well. They invest loot in legit, and their first four shows this season are: "Jamaica," "Look Homeward, Angel," "The Dark at the Top of the Stairs" and "Music Man."

. . . Nothing will stem the tv trek to the West Coast.

. . . Many major entertainment enterprises will continue their programs of diversification, as witness United Artists currently going into the record business, and the tv business via Associated Artists Productions' maneuver. (Don't know about their AAP venture, but



IN
LAS VEGAS
THE
BIG
SWITCH
IS
TO
THE "NEW"

NUMBER ONE IN A FACT-FILLED SERIES



KSHO-TV **a**
abc

OCTOBER 25, 1957

BIG, BIG POWER BOOST

**10 TIMES
THE POWER**

NOVEMBER 10, 1957

KSHO-TV ACQUIRES THE
FABULOUS

M. G. M.
MOVIES

DECEMBER 15, 1957

NETWORK SWITCHES !
KSHO-TV NOW PRIMARY

A B C
AFFILIATE



STUDIOS & OFFICES ON THE
GROUNDS OF EL RANCHO VEGAS

HAVE YOU MADE THE BIG SWITCH ?

Join the many National spot buyers who already
have in the first 60 days of operation and more
coming in daily . . .

YES . . . IN BOOMING LAS VEGAS THE BIG SWITCH IS TO:

KSHO-TV *channel* **13**

LAS VEGAS, NEVADA

REPRESENTED BY MCGAVREN-QUINN CO.

WILS

the key station in

**MICHIGAN'S*
MIGHTY MIDDLE
MARKET**

with a 24 hour schedule and

**5000
LIVELY WATTS**

has over twice the number of
listeners than all other sta-
tions combined in

(March-April, 1957—C. E. Hooper, Inc.)

LANSING

contact Venard,
Rintoul & McConnell, Inc.

*17 Central Michigan
counties with
\$1,696,356,000
spendable income.



WILS

music news sports

their approach to the disk business is purely from Major Bowes.)

. . . MGM will continue to hurt for some time to come.

. . . Science fiction will be bigger than ever, will bust through in major fashion on tv. (Sales of magazines in the field are way up.)

. . . The pop music disk jockey convention spearheaded by the Storz stations, and scheduled for March in Kansas City, will be the first in a long line of successful confabs of this group.

. . . More stars will invest more money in radio and television stations, following lead of such wise entertainers as Crosby and Hope. Frank Sinatra's business counsellors have just bought a group of Northwest radio stations, and Jim Lowe, and Jimmy Stewart's investment people are shopping around, to name just a few.

Westerns will stay hot

. . . Rock-and-roll music will continue stronger than ever with the teen age set, although some of the more extreme forms will fade in mass popularity.

. . . Sagebrush sagas will also continue big.

. . . Government will not get off broadcasters' backs.

. . . Radio will have another lush year in spite of softening of national economy, or maybe because of it.

. . . Trading in broadcast properties will reach new peaks.

. . . Mergers of major entertainment operations intra-tv-radio, and inter-entertainment as between tv-radio and other fields will take a spurt.

. . . Instant ratings (ARB, Nielsen—and there'll be others) will lead to an even more laughable and widespread misuse of rating information, and give new zing to top 10 to top 25 lists.

. . . The 700-plus Paramount pre-1948 feature films will hit the tv market.

Executives like it warm

. . . More previously-employed broadcasting executives will acquire substantial pieces of broadcasting properties, as witness Jack Van Volkenberg's move in this direction in St. Petersburg, Fla., and Kevin Sweeney's ditto move in Long Beach, Cal. Note how they search out those sunny climes. Niles Trammell was one of first broadcast leaders to show the way here years ago when he moved into Miami picture, out of NBC's presidency.

. . . Color television will make its largest strides to date, but won't quite bust through as major mass circulation medium.

. . . The NAB Convention in Los Angeles in April will be the most exciting and interesting in years.

. . . Music-news formats will be more popular than ever, and more and more stations will make their own local surveys of top tunes. Top 40 as such, however, will dwindle in usage, with variations on this theme, the order of the year.

. . . Jack Paar's stature as one of tv's all-time major personalities will be enhanced and he will do at least three "Specials."

. . . Other singers will knock themselves out, with little success, trying to emulate Como.

. . . Tv sets-in-use will continue to climb.

. . . We'll fret and fuss over juvenile delinquency, national and international crises, etc., but '59 will dawn with each of us, and the country in good shape.

A happy, healthy one to you!

WNAC-TV PRESENTS
the ultimate in Boston TV entertainment

7 Cinema

Featuring

FILM MASTERPIECES OF OUR TIMES

from the libraries of

★ MGM ★ 20th CENTURY FOX ★ COLUMBIA ★ U.A. ★ RKO

SUNDAYS
1:00 — 4:30 P.M.

*One minute participations available
on rotating basis*

wnac7 tv

Call **H-R** Television

The Yankee Network Division of **RKO** Teleradio Pictures, Inc.

NOW, FOR THE FIRST
PULSE STUDY FOR
PROVES THERE IS
IN THE QUALITY OF
NIGHTTIME
RADIO AUDIENCES



TIME, A SPECIAL NBC SPOT SALES NO DIFFERENCE MORNING



basic facts about nighttime radio are generally accepted
y: (1) A substantial nighttime radio audience exists.
Cost-per-thousand is as low as that of morning radio.
there is definite proof of a vital third fact: nighttime
morning radio audiences are of the *same quality* and
e to advertisers.

a special study commissioned by NBC Spot Sales, The
e, Inc., compared the characteristics of evening radio
ners with those of morning radio listeners. With remark-
e consistency in all of the markets studied (New York,
icago, and San Francisco), the Pulse 1,620-interview
ple proved that, for all practical purposes, *there is no
erence in the quality of morning and nighttime radio
iences*. Here are highlights* of the study:

ADVANTAGES OF NIGHTTIME RADIO—Add the results
of the NBC Spot Sales study to the known facts about night-
time radio, and a powerful story emerges:

- No difference between nighttime and morning radio in terms of audience quality.
- A substantial nighttime radio audience exists.
- Nighttime radio cost-per-thousand is, in many cases, lower than that of morning radio.
- Greater advertising impact and memorability in commercially uncrowded nighttime hours.
- Greater separation from competing product commercials.
- Considerably more freedom of choice of commercial location.
- Attractive discount plans available to nighttime advertisers.
- Greater variety of program types during nighttime hours.

All indications point to a much increased use of nighttime spot radio in 1958. The time to be investigating the possibility of nighttime radio is *right now*.

*Call your NBC Spot Radio Salesman today for all the details of the new study on the quality of nighttime radio audiences.

WRCA, NEW YORK
WRCV, PHILADELPHIA
WRC, WASHINGTON
WAMP, PITTSBURGH

WHK, CLEVELAND
WAVE, LOUISVILLE
WMAQ, CHICAGO
KSD, ST. LOUIS
KOMO, SEATTLE-TACOMA
KNBC, SAN FRANCISCO
KGU, HONOLULU

SOLD BY **NBC** SPOT SALES

RADIO AUDIENCE CHARACTERISTICS— 3 MARKET COMPOSITE

	MORNING LISTENERS (6 TO 9 AM)	NIGHTTIME LISTENERS (7 TO 10 PM)
SOCIO-ECONOMIC LEVEL		
Upper	51.9%	50.5%
Lower	48.1	49.5
SIZE OF FAMILY		
One or Two	40.9	36.9
Three or Four	41.2	44.4
Five or more	17.9	18.7
AGE OF HOUSEWIFE		
Under 35	42.7	40.5
35 or over	57.3	59.5
EDUCATION OF HEAD OF HOUSEHOLD		
College	21.1	22.8
High School	53.2	54.3
Grade School or none	17.9	16.6
AUTOMOBILE OWNERSHIP		
Yes	79.6	76.8
No	20.4	23.2
TELEVISION OWNERSHIP		
Yes	94.0	92.8
No	6.0	7.2

Women's week

going up!

Food sales in the
La Crosse television
market have
increased
10 per cent in the
past year —
almost double
the rate of the
country as a whole.*

*Sales Management
Survey of
Buyer Power,
May '56,
May '57.

WKBT

Serving
130,000
TV Homes

CBS - NBC - ABC

Represented
by:

H-R TELEVISION, INC.

HARRY HYETT,
Minneapolis



CHANNEL 8 LA CROSSE, WIS.

On hiring agency men (and women): Carol Lee, Compton's 27-year-old personnel director, figures her job is just about ideal. She has good cause:

"I'm married to John Lee, who's an account executive in the agency. And, the way I met him is that I hired him."

Carol interviews the candidates for Compton jobs such as marketing, research and account executives. But creative copy jobs are filled by the specialists in that area themselves.

"Advertising is an excellent field for women," says Carol. "At Compton we have some 650 employees of whom 300 are advertising specialists. At least 100 of the specialists are women. Half our copywriters are women. Research is staffed with many women and so is radio-tv."

Her main tips to women who want professional advertising jobs:

1. Know precisely what job you're qualified to fill, its limitations and opportunities, and what you want out of your career.
2. Be businesslike and dedicated. Don't give the impression that you just want to fill time between 9:00 a.m. and 5:00 p.m.
3. Remember you're a woman. Stay feminine, but ladylike.

Industry education plans: New opportunities for women teachers are opening up in industry, according to Ida Crawford, director of Bristol-Myers' Educational Service Department.

"More and more companies are creating educational departments to build good-will for themselves and their products," she says. Her department sends out such information as tips on safety in the kitchen, ways to prevent or cure Asian flu, household guidance leaflets.

"When I started out as a teacher," she told SPONSOR, "I never thought I'd end up talking on television. But that's something we do almost as often as we make up pamphlets or manuals on educational subjects. We also provide educational aids to teachers, particularly home economics teachers as part of our program."

What do admen's wives do? One account executive's wife has her own real estate office with four or five salesmen in it. She's Elan Shinn, head of Elan Shinn Real Estate, wife of Kay Shinn, who's an account executive for The Condon Co. in Tacoma, Washington.

He told SPONSOR: "My wife has been a very successful real estate woman for the past 12 or 15 years. This causes no conflict with my business, but our names do. My first name is 'Kay' and no one can figure out from it whether I'm a man or woman. You can't be sure with 'Elan's' name either."

Bedlam? Only at convention time, when Kay and Elan have both been assigned strange roommates ("until we show up"). Of course, hubby Kay has mistakenly been named an honorary member of the WAVES!



in Paris

all eyes are on
the Eiffel tower



in Kansas City

all eyes are tuned
to **KCMO-TV** and
the "eye-full" tower

- More quarter-hour firsts (according to ARB and Nielsen) than any other station.
- Broadcasting at maximum power from the world's tallest self-supported tower
- Mid-America's No. 1 station in audience, picture clarity and sales success.



KCMO-TV	Kansas City	channel 5
WHEN-TV	Syracuse	channel 8
KPHO-TV	Phoenix	channel 5
WOW-TV	Omaha	channel 6

Joe Hartenbower, General Mgr.
Sid Tremble, Commercial Mgr.
Represented nationally by Katz Agency
KCMO-TV . . . One of Meredith's
Big 4 . . . All-Family Stations.



Meredith Stations Are Affiliated with Better Homes and Gardens and Successful Farming Magazines.

NO FIZZLE MISSILE IN SOUTH TEXAS

Sales are rocketing to new heights in San Antonio . . . when the pitch is made over KONO Radio.

National and local advertisers alike have found there's nothing faster than sound — the sound of *their* message supported by KONO'S great D-J's.

That's the sound that's heard all over South Texas . . . the sound that has sold more advertisers (and customers for advertisers) than ever before in KONO's 31-year history.

Get the sound fact on San Antonio — call your

**H-R Representative
or Clarke-Brown man**

860 kc 5000 watts

KONO

SAN ANTONIO

Radio

**49th and
Madison**

Daytime tv study

We are very impressed with your recent article on daytime tv presenting material from an NBC TV study on its effectiveness—in particular with the article's accuracy and clarity of presentation. Incidentally, since the article we have been receiving requests from agencies and prospective daytime tv clients for more information on our survey. Your readers may be interested in knowing that we are preparing a final report on our daytime tv research which will be available soon.

Mary Baiman joins me in thanking you for an excellent job.

Thomas E. Coffin
dir. of research, NBC

Congratulations on your item comparing radio super saturation with newspaper on pages 38 and 39 of your December 7th issue. Would it be possible for you to rush us 100 reprints of these pages?

Joseph R. Fife, *gen. mgr.,
WBBC, Flint, Mich.*

• Reprints of this article are available upon request.

Case history challenge

Late last fall I issued a challenge to SPONSOR—although I didn't know I was issuing it at the time. I mentioned to a group of people at a convention that the case history we had just heard in a meeting left me unsatisfied. It glossed over any of the real detailed thinking behind the campaign and just hit the result highlights. I commented that many publications do the same thing in their case history articles.

SPONSOR executive editor Miles David was in the group and said he accepted that comment as a challenge. The result was the Lehn & Fink case history which appeared in SPONSOR's 30 November issue.

As the year closes I want to note that SPONSOR and writer Hal Medén fulfilled the challenge. I believe this case history did what I found lacking in the one presented at the convention.

It provided grist for the thought mill of other ad managers faced with prob-

lems similar to those we had with Lysol.

Thanks for a great job.

Emanuel Goren, *manager,*
Lehn & Fink Div.
Lehn & Fink Products Corp.

Radio station editorial policy

THIS WE FIGHT FOR: to have radio stations lead the way in telling the public the good things about their community, state and nation, and not be prophets of doom.

In line with this policy we at WJTN have each year, for several years, taken time out during the holidays to air our editorial opinions of the outlook for the coming year. We thought you might be interested in some of the things we told our listeners this year:

"Among the blessings Jamestown residents should consider are one of the state's finest school systems, its own community college, two top-rated hospitals, and outstanding churches.

"Despite a shutdown by one manufacturing firm, the industrial picture is generally good. Both employment and industrial payrolls are well above the same figures during the 1954 'recession.'

"All in all, the Jamestown area is a good place in which to work and live. With the cooperation of all of us, it can become even better."

Si Goldman, *president*

WJTN, Jamestown, N. Y.

● SPONSOR has advocated in other periods of business slowdown that stations "sell optimism." WJTN and others today have already begun to apply broadcast media impact to a problem most economists agree boils down to psychology.

All-media study

I have recently been introduced to your *All-Media Evaluation Study* and I think this is a most valuable contribution to advertising information.

It is so useful that it is a great help to we people in Australia because of the general principles it enunciates.

George Stokes, *manager*
Frank Mason & Co.
(Aust.) Pty. Ltd.

... Where can advertising agencies submit commercials for awards? Can you tell us how one can learn of such competitions in time to enter?

David Commons

Hollywood Film Commercials

● To SPONSOR's knowledge the only organization making film commercial awards on a national basis is the Art Directors Club of New York. SPONSOR each year chooses the top 10 tv commercials of the year (See last year's selections in 28 December 1957 issue). But we accept no "entries," making our own choice with the aid of leading tv commercial specialists.

DON'T get snowed under an avalanche of spots in **BUFFALO**

**NO DOUBLE SPOTTING
NO TRIPLE SPOTTING**

ON WWOL

More listeners per \$ too

Dig out the facts and figures

Check ✓ NIELSEN

check ✓ PULSE

Check ✓ HOOPER

✓ check The 50 national advertisers who now include WWOL radio in their budgets!



NATIONAL REPS:
FORJEO & CO.



WWOL

315 MAIN STREET, BUFFALO, N.Y.

**JAXIE'S
LESSON
IN LOGIC**

Over 1/4 million TV sets tune regularly to WFGA-TV, NBC television to 64 counties in South-Georgia and North-Florida. You can't reach the rich Florida-Georgia market without Jacksonville.

You can't reach the multi-billion dollar Jacksonville-area market effectively without WFGA-TV.

So, the assignment is to apply the above facts to your TV schedule to solve your sales problem.

BASIC NBC AFFILIATION
Represented by
Peters, Griffin, Woodward, Inc.

WFGA-TV Channel 12
Jacksonville, Florida
FLORIDA'S COLORFUL STATION

the
milky
way
market

FLORENCE

Sales curves go blasting upward in the "clustered" Milky Way Market, powered by WBTW's unduplicated coverage.

Examine closely the impressive market created by WBTW coverage . . . clusters of bustling, prosperous communities orbited around Florence.

Compare carefully the 75-mile area population of Florence with these other Southern markets:*

Florence—1,338,600	
Augusta—1,015,200	Miami—1,151,700
Tampa-St. Petersburg—1,105,000	Charleston—484,500

Act decisively. Call your nearest CBS Television Spot Sales office now.

*—1956 Survey of Buying Power



WBTW
FLORENCE, S.C.



Channel **8** Top Power

JEFFERSON STANDARD BROADCASTING COMPANY

AIR CLIENTS SHIFTING IN LAST SIX MONTHS INCLUDED:

ADVERTISER	FROM	TO	ESTIMATED BUDGET
All-State Insurance	Christiansen	Leo Burnett	\$1,500,000
Armour Meats.....	Tatham-Laird	N. W. Ayer	3,000,000
Beech-Nut Foods.....	Kenyon & Eckhardt	Young & Rubicam	2,500,000
Brylcream-Eno	Atherton & C	Kenyon & Eckhardt	1,500,000
Buick	Kudner	(Pending)	23,000,000
Colgate's Halo	Carl Brown	D'Arcy	2,000,000
Coty	Heineman, etc.	BBDO	1,250,000
Helene Curtis	Ludgin & Best	McCann-Erickson	3,500,000
Charles E. Hires	N. W. Ayer.....	Maxon	2,000,000
Jergens-Woodbury	F&S&R	Cunningham & Walsh.....	3,000,000
Lever's Swan	BBDO	NL&B	1,500,000
Lorillard's Kent	Young & Rubicam	Lennen & Newell	3,000,000
Manischewitz Wine	Emil Mogul	Gumbinner	1,500,000
W. A. Shaeffer	Keyes, M&J	BBDO	1,500,000
Sun Oil	EW-R&R	Esty	4,000,000

WHAT DO CLIENTS SWITCH FOR

The "marketing" agency that produces selling tv commercials and buys air media at a low cost-per-1,000 will haul them in in 1958. Here's how tv clients measure agencies—and go about finding one

by Evelyn Konrad

For agencies wary after a record volume of 1957 account changes, the year opens with no indication of a let-up. A SPONSOR survey this week among major clients indicates tension will be felt among agencies for as long as the economic barometers point down.

Though the forecasters see 1958 business taking on steam in the last two quarters, by coincidence this is also the year the Frey study comes up for serious consideration. (The final Frey report is now due out in Feb-

ruary, ANA told SPONSOR this week.)

In realism-minded 1958, what will clients seek from their current agencies?

How will they go about hunting new agencies—if need be?

SPONSOR sought the answers from top admen in companies selling products including gasoline, cigarettes, soaps, cosmetics and hard goods. One theme recurred: The agency that can hedge the risk in television and offers extensive marketing services will get—or keep—the billing.

Admen are more demanding of the agency now. They're a different breed from those who chose agencies only a few years ago. Whether they're marketing v.p.'s or not, most now view advertising as part of a marketing master plan and they expect the agency to keep pace.

Here's what they will look for:

1. Tv commercials outrank network buying ability. The tv department continues to be decisive for national clients, but standards have changed with changes in tv itself.

Two years ago, the agency with a well-known tv director who had solid network contacts hauled them in on the strength of that bait. It was a buyer's market. Getting a good network buy was appeal enough.

"We get into program buying and network negotiations ourselves," says Bristol-Myers' Don Frost. "We'd certainly consider the agency's ability to do these jobs. But its ability to produce good commercials is more important."

Network client competition has changed: Clients aren't fighting as hard for the good time slot as they are for the viewer's attention. As a result of ABC's strength, network time is more available. Audiences are more split. Today each commercial must convert a maximum percentage of viewers into sales for the tv investment to pay out.

"We judge our agency's tv show-

manship according to its ability to produce consistently creative commercials above anything else," says Nabisco advertising director Harry Schroeter. His view is typical of national spot or big network advertisers.

Leverage with the networks is still a factor, but it doesn't rank as high with most tv clients as it did in a sellers' market. The big nighttime spenders can pick and choose. But small-budget advertisers may still look to the agency to open some network doors.

"We want the agency to keep us up-to-date on all opportunities to get into shows when they first break," says Lehn & Fink's new general manager, Emanuel Goren.

"As network advertisers, we still consider this very important. But it takes more than a department head with a known name. We feel it takes an agency with big tv billing and a

large staff of specialists to carry through after the buy has been made."

2. Programing judgment is high on list. The agency that has it will make out like Marilyn Monroe at an Army camp. But how can the agency demonstrate show savvy?

A couple of years ago, a shop with a show in the top 10 was automatically hot. Now clients want more proof. The star agency of yesterday won't stay hot today, unless it can virtually guarantee performance.

"One still feels drawn into an agency that's got a batch of hit shows," says Sylvania's Terry Cunningham. "But we know that's an illusion. You might be the one client who pulls down the average. That's why we would judge the agency's programing wisdom from a more scientific angle.

"Track record is one indication. But you also look at sales results, not just ratings. How did the agency follow

AGENCIES MUST PASS STIFF TESTS, AS THESE QUOTES AND QUESTIONNAIRES

CIGARETTE

Roger Greene

Philip Morris



"The job of keeping on top of agencies is a year-round job. We have three men in the advertising department who talk to agencies to keep informed about new advertising techniques and to keep up-to-date on organization and personnel in this changeable industry. We judge our agencies on creativity, service."

COSMETIC

William Siegel

Coty



"Marketing services were among our prime considerations in our recent choice of BBDO. We wanted an agency big enough to give us the most expert and specialized help in all areas of marketing our line. From the start all of us on the management committee choosing an agency agreed on our current needs."

HARD GOODS

Terry Cunningham

Sylvania



"It's important for an agency to have a good track record with products marketed through the same channels as ours. That's why some clients with budgets exceeding \$5 million on several products may find it efficient to split their account these days. We chose JWT for its marketing and tv know-how in our lines."

GASOLINE

Don Stewart

Texaco



"More and more of our problems have to be handled on a local level. Therefore we feel our agency should have regional offices in markets that are important to us. As heavy users, we also checked into our agency's network and spot buying record, their commercial production, judgment in tv show picking."

through? So you look at integration of commercials, merchandising, trade reaction to program choice."

The client with a stake in network tv looks for new program research in his agency. He wants to know what it does to predict new show ratings. Admen say top company brass is most anxious to find an agency with research guarantees against bad tv show investments.

"That's the first question our company president asks," says the advertising director of a multi-brand drug company. "Like most clients today, we form a management committee to pick an agency and we've found that the top men on the committee are most gun-shy of new tv shows. They feel reassured by an agency with new program research methods."

3. Research is as important as judgment. Name the type of research and the client wants it. Or, he at least

wants to know his agency can provide it.

"Research is our safeguard against a bad investment," Colgate general product manager in toiletries Ed Gumpert, told SPONSOR. "Our agencies have to be fully staffed to do ratings and audience research on our shows, pre-test the copy, put media research behind every choice of a commercial time slot."

Some clients object to agencies using research as a lever against commissions. They don't want to buy these services as a package deal, and an increasing number of advertisers are searching for new ways to pay for them. But all of them do want the agency to provide them.

The big-budget clients, often with their own research operations, still look to the agency for its research backing. For example, they want agency interpretation of ratings in-

formation. "The agency gives us a benchmark against which to measure the way our research people read the figures," says Nestle's Don Cady.

Motivational and other deeper probing research have come into their own. Package goods advertisers look for research in an agency. The harder it is to sell products, they say, the more important research becomes.

"The best-laid media and copy plan can flop if you don't know what makes a woman pick your package off the shelf," says the advertising director for a highly successful tv user. "The feel for knowing this is what we used to call 'creative advertising judgment' in the old days. But motivational research takes a lot of the guesswork out of this judgment. We want an agency that keeps the guesses to a minimum."

4. The agency must be a good media buyer. "Time buying ability (Please turn to page 66)

RIGHT DEMONSTRATE

DRUG

Emanuel Goren

Lehn & Fink



"We're network tv advertisers and we rely on the agency tv department to keep us informed of all network buys as soon as these open up. That's why we picked an agency with sufficient billing to pull weight with the networks. We also picked McCann for the stature and creativity of top television executives."

QUESTIONNAIRE

for services of new advertising agency

1. How long has agency been established?
2. How many people are employed? Give details of personnel by department; such as, copy, art, mechanical production, media, research.
3. List the Officers and Senior Executives of the agency and indicate the experience of each.
4. How many and what active accounts does the agency have? Give names and year they started with the agency.
5. What is the average number of employees per active account?
6. How many accounts have been added during the last three years? Give names.
7. How many accounts have been lost during the past three years? Give names.
8. What executive would head the group handling our account, and who would be his senior assistants directly on the account?
9. What is the agency's procedure in taking over a new product?
10. Why does the agency believe that it is best equipped to take care of _____ (Product x)?
11. To what extent does the agency rely on research?
12. To what extent does the agency rely on copy testing, to decide the possible effectiveness of campaigns presented to a client? What are the methods of copy testing?
13. What methods are used by the agency to test the effectiveness of advertising campaigns currently appearing?

Colgate agency questionnaire is typical of way many tv clients first contact new agencies. From returns, Colgate narrows choice. For how Colgate picked D'Arcy for Halo, turn page ►►►

HOW COLGATE PICKED D'ARCY FOR HALO

Marketing, research and air media know-how are major items, Colgate told SPONSOR. The system: questionnaires to all soliciting agencies, interview of agency head and agency account group by committee of Colgate admen



Agency choice at Colgate starts with recommendations from product managers, but involves division head too. Above, Colgate execs huddle about agency services. They are (l. to r.) Joseph Deimling, Lustre-Creme product mgr.; Kenneth B. Arrington, Colgate dental products mgr.; Paul Elliott-Smith, Colgate's men's line and Brisk product mgr.; Edward Gumpert, general products mgr. for toiletries articles division; Paul Byrne, ass't product mgr.; Stanley H. Pulver, media manager. These men review agency presentations

This week D'Arcy went to work as the new agency for Colgate's Halo, a \$2 million-plus brand with a fondness for network and spot tv. (The two that just missed: Geyer and Fletcher D. Richards.)

D'Arcy won out mainly by showing sales results for its clients which out-paced growth in their respective industries.

"And that is what advertising is all about," as a Colgate adman told SPONSOR.

One of the key members of the committee picking D'Arcy was Ed Gumpert, general product manager of the Colgate toiletries articles division. Here is his step-by-step story of how Colgate goes about picking an agency—told to SPONSOR just a few hours before the choice of D'Arcy became official late last week.

By implication some of the points Gumpert makes are also what the firm expects of its current agencies:

Q. How do you decide which agencies are in the running?

A. We held a series of informal meetings among ourselves to decide on the exact nature of the product's needs before we came up with agency names.

Q. Who was involved in these recommendations?

A. The product manager, director of marketing for our division, the head of our division, our media director and I. Together, we tried to pin down the product's problems—whether it needed more creative copy, had a media problem or had a motivation problem.

These meetings on the needs of the product brought up suggestions of agencies that might fill the bill.

Q. How do you first contact these agencies?

A. Our first step is a general questionnaire that any agency interested in the account could answer. (See questionnaire on page 31.) We got about 20 returns which we studied carefully against the needs we had sketched out for the product. After elimination because of product conflicts or because they didn't fit the idea we started with, we wound up with about half of the answering agencies still in the running.

We invited these agencies in for interviews.

(Please turn to page 68)

More beans for Beantown are prescribed by ad doctor R. F. O'Brien, agencyman for Homemaker's baked beans, as he signs WORL time contract. Witnessing, (l. to r.), station manager A. E. Haley; Chet Soule Sr., Monmouth Canning treas.; WORL salesman Hal Segal



RADIO PUTS A NEW BEAN IN OLD BOSTON



Before radio, brand name was stressed



After, "Boston" was featured on label to capitalize on city's baked bean fame

Beans are big in Boston, but a crowded market didn't offer room for Homemaker's brand. So, it created its own niche with the blast of saturation radio. Now it's third seller among 32

Can radio advertising sell refrigerators to Eskimos?

Executives at Monmouth Canning Co., Portland, Me., think maybe it can, judging from the coup it pulled for them. Radio took their virtually unknown Homemaker's brand of baked beans and built it into the number three seller in what is probably the best-supplied bean town in the country—Boston.

When Monmouth, a vegetable and

bean packer for over 50 years, eyed the Boston bean market in late 1954, it found an area already saturated with more than its share of big-name brand names. Friend's, B&M, Heinz, Van Camp, Campbell's, Libby's and numerous private label brands kept the local store shelves well stocked. Boston evidently needed another bean brand like it needed another Scollay Square.

But Monmouth went in anyway and, in a little over two years with about



Selling beans is serious business to Boston disk jockeys, and they find the can

\$25,000 invested in radio, it shot from nowhere to its present third-place ranking in this 32-brand field of baked beans.

Prior to the first radio campaign, in September, 1955, package and label redesign by Robert F. O'Brien & Co., Boston advertising agency, outfitted the product for the big push.

Research into the market's bean brands turned up an interesting fact. Of all the beans in a city famous throughout the world for the product, none used the key word "Boston" in their brand names.

Monmouth immediately switched its name from "Homemaker's New England Oven-Style Baked Beans" to "Homemaker's BOSTON Baked Beans." "Homemaker's" appeared in small print, with "Boston" emphasized. The label redesign further incorporated an authentic signpost of colonial days, the coach-and-four and the tollhouse—all done in bright red, white and blue. The container was changed to an easier-to-stock glass beanpot, heat 'n serve style.

Following the package overhaul, Homemaker's bowed into Boston via test stocking by two large grocery chains.

Food brokers pushed the brand by obtaining mass displays, holding in-store demonstrations and utilizing dealer incentives and consumer premiums at point-of-purchase. A third food chain was added to the distribution list and test-stocked Homemaker's in 10 of its stores.

The beans sold, but for the most part area store buyers were still dubious—"it won't sell over the long haul" was their attitude. Saturation radio changed that attitude in late 1955.

Monmouth reveals that most Boston agencies soliciting the account advised tv advertising because of the visual impact of Homemaker's glass beanpot container.

Why, then, the selection of radio?

With their limited initial budget (about \$8,500), Monmouth executives bought agency head O'Brien's belief in the power of radio's multiple recall

impressions in a saturation campaign.

O'Brien told them "an advertiser who buys five tv announcements a week and thinks he's getting adequate coverage is whistling Dixie. Five announcements in a broadcast week is negligible. At that rate, how many thousands *don't* hear your message?" the New England adman reasoned.

O'Brien opened Homemaker's air schedule with a saturation campaign on one independent station, WORL, in September 1955. For the first month, 30 one-minute and nine 20-second spots, along with six 10-minute music programs, were used per week. Following this campaign, a series of others carried Homemaker's WORL radio advertising through November 1956 with heavy weekly schedules using minutes, 20's and some 10's.

Spots and program commercials all pushed Homemaker's as "the real thing" in Boston baked beans. The sales messages were run from 7:00 a.m. to 4:00 p.m. daily, with heaviest concentration during the prime housewife listening hours of 9:00 a.m. to 12:00 noon, and 3:00 to 4:00 p.m.

Out-of-state motorists coming into the area also were targets for the Homemaker's commercials. They were exhorted to make their tour of historic Boston complete by trying Homemaker's—and purchase of the product to take home as a memento was suggested.

Merchandising: During this first 14-month period, station merchandising helped put the Homemaker's campaign over.

Jumbo postcard mailing were sent to the trade; listeners were hit with an offer to send in a cap from the Homemaker's jar to receive a coupon good for another jar free. WORL estimates it took in over 1,000 caps during this campaign.

An all-day remote broadcast was aired from a super-market. Disk jockeys ran their shows from the Homemaker's section in the store, interviewing shoppers and drawing attention to the Homemaker's displays.



The extensive merchandising paid off materially when a fourth food chain stocked Homemaker's in all of its stores.

Increased sales resulted in another packaging innovation. Research among housewives purchasing Homemaker's revealed their desire for a smaller container. Monmouth added an 11-oz. pantry-pack tin to its line. This move again added more chains to the distribution picture, leaving only one major chain in the area remaining without Homemaker's on its shelves.

More radio: During the early months of 1957, Homemaker's used three other radio stations in Boston; WNAC, WBZ

History is their best prep school for bean sales

WORL staffers get first-hand view of Homemaker's processing at canning plant. Grouped (l. to r.), agencyman O'Brien; **WORL**'s salesman Segal; d.j.'s Dave Maynard, Greg Finn and Stan Richards; station manager Haley; d.j. Norm Tulin, and Monmouth Canning's Chet Soule Jr. Discussing canning procedures is Monmouth's Richard White



and WCOP. In July, it started its biggest pitch via radio.

The brand bought a campaign representing the largest advertising budget in station **WORL**'s history. The campaign started with 40 minute and 60 20-second spots per week, continuing through December with frequencies ranging from 60-85 announcements per week. Recorded and live commercials, still pushing "the real thing" theme, were used.

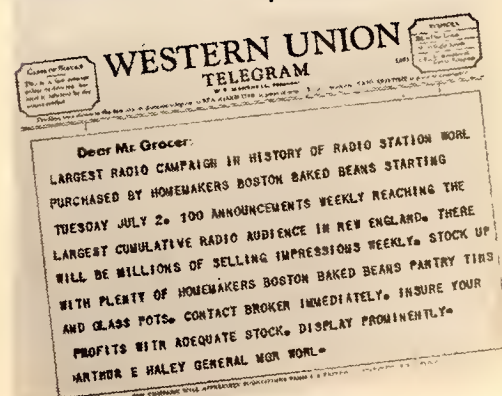
Station merchandising activities again played a prime role. The entire staff of **WORL** d.j.'s, along with account salesman Harold Segal and station manager Arthur Haley, paid an all-day visit to the Monmouth cannery

in Portland. (See picture above.)

They learned the entire production process from raw beans to the packaged and labeled Homemaker's product. Haley, holding to the theory that an announcer can do best with a product he knows personally, told SPONSOR, "the glass jar of beans our staffers were going to sell on the air became as familiar to them as their own first names. This kind of close, first-hand contact with the product and its production enables our announcers to sell Homemaker's more convincingly."

Merchandising activities to the trade included telegrams to New England's grocery buyers informing them of the
(Please turn to page 59)

Homemaker's Boston Baked Beans signs biggest radio contract ever placed with Radio Station **WORL, Boston.**



Merchandising to the trade included telegram mailers, jumbo postcards and window displays. Consumers received free offers

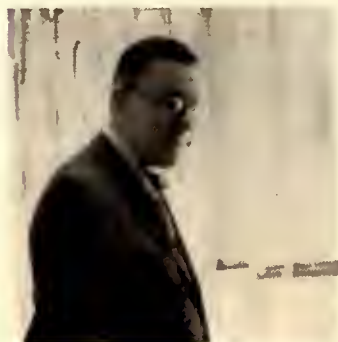


part **2** of a two-part story

THE 15-YEAR RISE OF AIR MEDIA AND

McCann uses spot radio as shock troops, says home office media chief

"Media today must be mobile and flexible," says William Dekker, media director of McCann-Erickson's home office. "As a marketing-minded firm we are aware of the competitive



picture. The competition for supermarket shelf space means that a brand that doesn't move is delisted in a hurry. With spot radio we can concentrate on markets of our choice. We are willing to pay a premium in terms of cost-per-1,000 to place our advertising where we want it and with the required pressure. . . . Back in 1943 McCann was in about fifth place in total billings but less than 20th place with radio. McCann decided to take a fresh look at the medium. As a result, in about five



years we had moved to ninth place."



Re-evaluation in 1943 was starting point for current dominance. Though not a big user of net radio it denies bias toward medium

by Alfred J. Jaffe

Any yen to generalize about the media policies of McCann-Erickson inevitably bucks up against the many ifs and buts that are bound to crop up in describing an operation as large and complex as the nation's biggest buyer of tv and radio.

McCann has a variegated client list. As William Dekker, home office media chief, points out, no one type of account dominates. The agency while loaded with package goods, which could easily explain its heavy air usage, also represents a long list of durable goods, soft goods and industrial firms.

And note that Ted Bates and SSCB, two outstanding package goods agencies, devote a higher percentage of ad spending to air media than McCann. Other top agencies like B&B, Leo Burnett, D-F-S and William Esty—where package goods are less important but still predominate—also lay out a larger share to tv and radio.

Leaving out the Marschalk & Pratt division, in which package goods are a definite minority, McCann's client roster includes 16 industrials, seven building material advertisers, 10 utilities, eight petroleum firms, eight companies selling either home furnishings, appli-

AIR MEDIA USE BY McCANN CLIENTS

CLIENT	SPOT TV	SPOT RADIO	NET TV	NET RADIO
New York home office				
Bulova	X	X	X	
Chesebrough-Ponds	X	X	X	X
Chrysler Corp.	X	X	X	X
Chrysler Div.			X	
Coca-Cola & Bottlers	X	X		
Columbia Records	X	X		
Corn Products			X	
Esso	X	X	X	X
Hood Rubber			X	
Lehn & Fink			X	
Liggett & Myers	X	X	X	
Look Magazine		X		X
Mennen	X	X	X	
Nabisco	X	X		X
Nestlé	X	X	X	
Standard Oil (N. J.)	X	X	spec.	
Westinghouse	X	X	X	
Chicago office				
Bell & Howell	X			
Brunswick-Balke Collender Co.	X			
Carter Oil Co.	X	X		
Helene Curtis Inc.			X	
Derby Foods, Inc.			X	
Lewis Howe Co.			X	X
Milk Foundation		X		
Milnot Co.		X		
Rival Packing Co.	X	X		
Swift & Co.	X	X	X	
Cleveland Office				
Anchor Hocking Glass	X	X		
Clev. Elec. Illuminating	X	X		
Columbus & South. Ohio Electric	X	X		
Manners Restaurants, Inc.	X	X		
National City Bank	X	X		
Ohio Bell Telephone	X	X	X	X
Sohio	X	X	X	X
Los Angeles office				
Bell Brand Foods, Inc.	X			
Southern California Gas		X		
Southern Counties Gas		X		
U. S. Borax & Chemical	X			
Portland office				
Carter Oil Co., Pacific Div.	X	X		
Coca-Cola Bottlers	X	X		
Pacific Power & Light Co.	X	X		
Houston office				
Geo. H. Dentler & Sons	X	X		
Fidelity Chemical Corp.		X		
Foley's	X	X		
Houston Coca-Cola	X	X		
Houston Natural Gas	X	X		
Humble Oil & Refining	X	X		
Paymaster Feed Mills	X	X		
Texas Rice Promotion Assn.	X			
San Francisco office				
American Trust Co.	X	X		
California Packing Co.		X		
California Spray Chemical	X	X		
Lucky Lager Brewing Co.	X	X		
S.O.S. Co.	X	X	X	
Louisville office				
Lincoln Bank & Trust Co.	X			

ances or equipment and six financial clients.

The expectation of a "balanced" use of air media is both borne out and confounded by the facts. Despite its ranking status in tv-radio, McCann does not lead in spending in any of the four air media. SPONSOR figures show that J. Walter Thompson spends more in network tv, Bates spends more in spot tv while BBDO spends as much in spot radio. On the other hand, McCann spends almost nothing in network radio.

McCann's No. 1 position in the air media is the culmination of a 15-year history in which, first, radio and, then, tv received increasing emphasis. This is partly the result of the clients McCann acquired as well as a conscious effort back in the 1940's to find more uses for radio.

"Back around 1943," Dekker said, "McCann was in about fifth place in total billings but less than 20th place with radio. In the print media, McCann ranked high in almost every instance. If I'm not mistaken, in most cases the agency was in fifth place or better in the various print categories. It was big in outdoor, for one thing. Esso and Nabisco were heavy users of outdoor."

With around 10% of its billings going into radio, McCann decided at that time it was overlooking some good bets in the medium. It also felt a better balance of media usage was called for. As a result, the radio department was reorganized and a central radio operation was created. Dekker joined McCann at that time as
(Article continues next page)

McCann stimulates tv-radio commercial writers by tearing down walls between print and air creative people. Air writers benefit from the ad experience of print veterans

head timebuyer in the newly-organized radio department. At the same time a continuing radio research program was instituted.

These two steps produced the following results: In about five years, McCann had moved up to ninth position in radio billings among U. S. agencies and increased radio billings to about 25% of its total. However, this growth in radio usage was not at the expense of other media since the advertising industry was growing fast. The initial growth was in spot with network purchases added subsequently.

"The momentum of that push 15 years ago has carried through to the present," Dekker said. "This is not a matter of automatically pushing forward with a policy previously decided upon, no matter what—although it did involve a thoughtful, planned course of action. We had a lot of success with radio. If we didn't have our feet on the ground, we might almost have been carried away with our success."

In 1949 McCann hired its first tv director and established a tv unit in the radio department. However, a lot of money was invested before the agency was able to get a dollar in commissions, much less show a profit.

The research program during these years of growth was spread over both the quantitative and qualitative areas, although the former was (and is) used much more because of its availability. However, at one time McCann was the only agency to have the Lazarsfeld-Stanton program analyzer (a magnetic tape recording setup with "like" and "dislike" buttons for the respondents so that immediate reactions could be measured) installed on its premises. Work in audience-reaction analyses, especially for commercials, has been a constant feature of McCann's air research program.

There's far from enough qualitative

research around to satisfy the media department but that is not to say that it doesn't welcome the quantitative material that is around. All three basic types of station audience data are used: (1) coverage or station signal strength data to pinpoint potential reach; (2) circulation data of the NCS type to indicate general audience strength by areas; and (3) ratings for specific audience count. To the question of whether McCann was going to subscribe to NCS#3, Dekker's answer was a resounding, "Yes!" Like all top agencies, however, McCann uses NCS data as a base on top of which agency researchers add their own judgment, formulas and research—the details of which are none of your business.

In seeking clues to McCann's thinking about media, outsiders have interpreted lack of recent light net radio usage as more or less agency policy. This has certainly been the feeling of radio network people, who found themselves able to crack McCann in only a few instances during 1957.

Few agencies will admit to a generalized bias against a particular medium, certainly not an agency with as broad a client list as McCann. This is not to say, however, that a denial of such policy is mere diplomacy.

Be that as it may, agency president Marion Harper Jr. states flatly that the fact few McCann clients use network radio at present has no special significance. He said that currently there are few cases of marketing problems of any McCann client indicating a need for the medium, but that when such a problem arises, McCann will use it.

A strong endorsement of network radio's place in today's media picture was made before the ANA last fall by Lansing Lindquist, vice president and associate director of the tv-radio program service department. Lindquist said, in the text of his speech, "Today,



Search for commercial writing talent these days is particularly keen, notes Don Calhoun, creative director of McCann's home office. "Tv has . . .

the radio networks, having put their backs to the wall with nowhere to go except forward, have gone a long way forward. There is no doubt that network radio today is programmed, scheduled and priced more intelligently than ever before. . . . Now that they know how to program for an audience so peripatetic that more than 50% of it may be on wheels on a given Sunday afternoon, now that they have learned to price radio in such a way that an advertiser can use it more flexibly than any other medium, radio has reached a maturity that ought to confound its critics."

Despite McCann's appreciation of the advantages of network radio today, it is apparent that its appreciation of spot radio is greater. No agency spent more on spot radio in 1957 (McCann and BBDO tied for first place in spending with \$12 million each).

In discussing McCann's particularly active role in spot radio, Dekker declared: "As a marketing-oriented agency, we are very aware of the competitive picture. And the fact is that few companies have a flat national distribution. That is, a firm with, say 60% national distribution in grocery stores, may have from 30 to 80% distribution in individual markets, although a firm with its own retail sales force can get 90% distribution across-the-board."



...grown so fast there is a challenge to find a supply of bright talent to keep up with it." ... With research we extend our world of experience."

Media today must be particularly mobile and flexible, Dekker stressed. The fierce competition for super market shelf space means that a brand that doesn't move is delisted in a hurry, he said. To meet problems such as these, McCann uses spot radio as shock troops to apply pressure in different ways, at different intensities and during different times of the year.

Creative nest: "There's been a lot of publicity about the impact of social scientists on the agency practice of advertising," Harper told SPONSOR recently, "but I would like to point out that the biggest part of the McCann-Erickson payroll still goes to creative people."

McCann nurses its creative people, not in the cozy, protective sense but in its concern with finding the proper relationship between each creative man and his fellow (and they, in turn, with their fact-oriented colleagues). This nursing is also apparent in its stimulation of the creative process, a kind of organized stimulation colored by McCann.

(Please turn to page 57)

RADIO CREATES A LAND RUSH

Harry J. Spiro, Jr., a New Orleans real estate man, faced a tough problem this fall: He had over \$400,000 worth of lots to sell in suburban New Orleans in a year when home building has taken the first major downward dip since World War II. He also had a relatively small advertising budget, traditionally destined for newspaper space.

But Spiro and O. W. Joslyn, president of the Joslyn Agency in New Orleans, mulled over the problem and decided on an off-beat approach: "Let's create a radio-inspired land rush."

The best way to create a sense of urgency about the lots, Spiro felt, was through a concentrated radio saturation. At a cost under \$1,000, Joslyn Advertising bought 30 one-minute announcements and seven one-hour-long remotes on WTIX, New Orleans, to be concentrated on weekends and at night to reach the whole family.

During the first weekend of radio advertising, the land rush was on: Spiro sold \$250,000 worth of lots or 60% of his entire development holdings by Monday morning.

On his less than \$1,000 expenditure in nighttime and weekend radio, Spiro got a \$250 to one return.

The broadcasts were made by Larry Wilson, a top WTIX personality, who went on the air right in Spiro's field office at the development site. From there, he urged listeners to come out, to see and to buy. His programs, on the air for four hours on Saturday night and three hours Sunday afternoon, reached families in their cars who were out for weekend drives—a time when they would be most receptive to a home-building message. And able to respond to it immediately.

Saturation campaign got results

Joslyn, president of his agency and account executive for Spiro, says that the Spiro radio campaign on WTIX converted him to a firm believer in nighttime and Sunday radio. After the campaign, he wrote to Fred Berthelson, WTIX v.p. and general manager:

"It is a genuine pleasure for me to extend my personal congratulations to you and your station for the phenomenal selling job WTIX did this past weekend for my client, Harry J. Spiro, Jr., Inc.

"As you probably know, we used some newspaper space, but the bulk of our budget went into radio—WTIX radio! For 30 one-minute announcements and seven one-hour programs (7:00 to 11:00 p.m. Saturday and 3:00 to 6:00 p.m. Sunday) direct from Harry Spiro's field office at a cost of little under \$1,000, we sold 60% of our 226 lots for approximately \$250,000. Needless to say, Fred, this was probably the wisest buy Harry and I ever made.

"Who said nighttime radio was dead? Many sales were made long before the 3:00-6:00 p.m. Sunday remote. I salute you and your on-the-air salesmen on the job you are doing—a job of which you and WTIX can be unblushingly proud."

DID NET TV COST - PER - 1,000 BUS

The average nighttime half-hour moved up 19c this year, Nielsen says. But it was way below 1955 and 1954 as well. Westerns and quizzes are among show types whose cost-per-1,000 fell

How much are network television costs up this year?

The common assumption is that tv costs have broken all records this season. Reason: the most talked about "costs" are investment costs—what it takes to buy in. And these, as everybody knows, have gone up every year since tv was a pup.

But this week A. C. Nielsen figures released to SPONSOR show that, for the average nighttime half-hour, cost-per-1,000 per commercial minute is below 1954—although there has been a rise since last year.

This comparison of all half-hour nighttime shows for 1954 through 1957 is among the highlights in the parade of figures which appears at right. Viewed as a living record of the trends in network television, the chart can provide valuable orientation as to where tv is going in terms of:

- Average **audience** reached by the varying program types.
- Average **cost per program** (time and talent) by program types.

- **Cost-per-1,000** per commercial minute by program types—as well as a breakdown on all nighttime shows by length.

The half-hour show figures are particularly revealing because this nighttime length is by far the most numerous. There are 90 half-hours on the air this season compared with four quarter-hours, 23 hour shows, and two 90-minute shows.

As you would assume the chart's cost trends follow audience preferences developed this season. Westerns show a lower cost-per-1,000 per commercial minute than last year—and are way below 1954 and 1955.

Other show types with a lower cost-per-1,000 this year compared with last include: quiz; adult daytime serials; and once-a-week kid shows.

Show types which are up include: 60-minute drama (although half-hour drama is down); situation comedy; adventure and variety in both 30- and 60-minute lengths.

For an explanation of terms used in the charts, see the caption at the head of the page opposite.

REGULARLY SCHEDULED SHOWS

Evening once-a-week

General drama (30 min.)

General drama (60 min.)

Suspense drama (30 min.)

Situation comedy (30 min.)

Western drama (30 min.)

*Adventure (30 min.)**

Variety (30 min.)

Variety (60 min.)

Quiz and aud. partic. (30 min.)

Musical (30 min.)

Informational (30 min.)

Evening totals, by show length

All 15-minute shows

All 30-minute shows

All 60-minute shows

All 90-minute shows

Weekday daytime

Adult serials (15 min.)

Other adult (15 min.)

Other adult (30 min.)

Children's daytime

Once-a-week (30 min.)

Multi-weekly (15 min.)

*Category starts in 1956

THE ROOF?

Period covered by chart below is September-October of 1954-1957. Audience, average total cost and cost-per-1,000 per commercial minute data are simple averages of all programs for which cost data are available. Costs are an average for the two weeks ending approximately 20 October for each year; audience size is an average for the four weeks ending 20 October. The show types listed are on the basis of terminology in use now. Thus the program category which was known as "Talent variety & music" in 1954 is dubbed "Musical" in 1957. Most show types have remained the same over these four years however. All figures are copyright by A. C. Nielsen and are furnished from its NTI data.

Nielsen average audience (add 000)				Average cost per telecast (add 000)				Cost-per-1,000 commercial minutes (number shows on air of this type in parenthesis)			
1954	1955	1956	1957	1954	1955	1956	1957	1954	1955	1956	1957
5,137	5,747	7,386	9,468	\$ 51.6	\$ 67.9	\$ 79.9	\$ 87.3	\$4.25(13)	\$4.54(25)	\$3.91(10)	\$3.21(5)
5,042	6,607	7,641	7,128	79.6	122.9	132.3	143.6	3.01(10)	3.27(10)	3.03(9)	3.43(5)
4,486	6,105	7,976	7,472	44.9	69.9	78.7	87.5	4.39(12)	4.32(4)	3.66(7)	4.24(14)
5,312	6,266	7,855	8,641	55.9	69.3	81.8	94.5	4.19(27)	4.63(23)	3.71(17)	3.83(19)
3,953	5,346	7,856	9,731	43.9	59.1	70.4	85.9	4.41(3)	3.97(7)	3.11(8)	3.07(11)
*	*	6,829	5,791	*	*	71.2	69.9	*	*	3.52(8)	4.24(11)
6,551	7,162	7,484	6,839	64.9	76.5	82.3	81.3	3.32(7)	3.70(7)	3.80(8)	4.73(5)
9,494	8,150	8,445	10,431	136.3	177.5	135.1	198.5	2.47(6)	3.86(7)	2.76(7)	3.05(6)
4,603	5,814	6,659	9,487	37.3	55.6	65.0	81.5	3.64(17)	4.51(17)	4.00(16)	3.05(11)
3,851	5,635	4,612	5,269	42.2	59.0	63.3	79.2	5.58(5)	4.40(5)	5.77(3)	6.08(9)
3,619	3,689	6,032	6,396	42.3	53.3	68.1	74.4	4.93(5)	6.04(6)	4.50(3)	4.43(4)
2,801	2,907	2,846	4,038	25.8	27.0	37.9	31.1	4.31(6)	4.01(7)	5.39(4)	3.32(4)
4,914	5,856	7,239	7,854	49.3	64.7	74.6	84.0	4.17(89)	4.52(95)	3.82(82)	4.01(90)
6,725	7,043	7,522	8,636	103.6	136.9	134.2	190.7	2.83(18)	3.42(21)	3.22(23)	3.86(23)
none	7,025	6,617	8,075	none	294.4	269.4	282.9	none	4.87(3)	5.28(4)	3.95(2)
1,659	2,333	3,011	3,008	11.2	14.1	16.4	18.6	2.85(15)	2.38(9)	1.87(7)	2.20(11)
1,302	1,553	2,169	2,434	11.0	14.6	17.1	19.2	3.50(7)	3.33(20)	2.77(21)	2.80(30)
1,902	2,135	2,734	2,565	18.2	21.7	26.2	32.5	2.33(4)	2.52(4)	2.28(2)	3.05(4)
2,133	2,670	3,619	4,285	21.9	31.3	45.0	51.6	2.52(5)	3.68(9)	3.24(6)	3.20(6)
2,031	3,105	none	4,759	13.2	14.4	none	18.1	2.27(3)	2.07(8)	none	1.27(2)

SPONSOR ASKS

What was your best
audience promotion



Todd Storz, The Storz Stations, Omaha
We have found that our most successful audience promotion devices have been promotions that offer something of a service to listeners. The "Presidential Preference Poll," which was



*Service
promotions
outpull
prize devices*

run for six days coincidentally on WHB, WDGY, WQAM and KOWH, Omaha (then one of our properties) was perhaps our one most successful undertaking. As many as 24 extra phones were set up at the individual stations to handle the overwhelming response of the public. Listeners were invited to call in their preference, Eisenhower or Stevenson, and half-hourly tabulations were broadcast all day long. Over half a million votes were tabulated in what turned out to be the biggest opinion poll ever conducted. In addition to effectively forecasting the result of the impending election, it also was credited with helping to get out record numbers of voters in all four of the cities.

Another very successful promotion was the addition of a private weather forecaster to supplement the regular Government forecasts. We hired Dr. Irving P. Krick, who was General Eisenhower's private forecaster in the E. T. O. in wartime. These private reports stimulated a great deal of interest in view of the fact that they were much more "long-range" than the Weather Bureau's. Krick would forecast the weather up to a month in advance and in some instances even further. We found the idea to be particularly effective in the summer

months when the telephone volume of requests for long-range week-end reports for picnickers prompted us to make it a regular weekly feature of the forecasts.

The most durable of our promotions has been a service called "Sound Off." Every hourly newscast on all of our stations gives the listener a chance to "sound off" about any of the day's problems. Their complaints and ideas get almost immediate results and this feature has not only been a great audience builder, but also a most worthwhile community service. The Miami City Commission just recently passed a very rare resolution of commendation proclaiming what an "outstanding service" "Sound Off" is.

We feel that promotions of this nature have more of a long term value than the ephemeral prize-laden promotion devices.

Joseph M. Baisch, general manager, WREX-TV, Rockford, Ill.

The most successful audience promotion devices of WREX-TV have been those which blend in the strongest elements of participation by the communities in our family of cities, and the advertisers (and their agencies) with the station.

Among our most successful approaches, we have selected six:

1. Station I.D.'s saluting WREX-TV's "Family of Cities."
2. Special prestige remote telecasts.
3. Special full sections in area newspapers devoted exclusively to television fall programs coincidental with Channel 13's anniversaries.
4. Client-station sponsored theatre parties throughout area.
5. Personalized sound-on-film plugs by visiting stars.
6. Testimonial civic dinner screenings of selected programing.

Specially prepared slides featuring landmarks or a "community shot" carry a video legend "Janesville watches WREX-TV, Rockford" in supered position run as station I.D.'s around the clock. Originally conceived for the four cities of 30,000 population or more served by WREX-TV, demand by the smaller communities loyal to Channel 13 are now included, so a total of over two dozen cities' salutes are regularly rotated daily.

Maximum audiences have been assured by remote telecasts of Installation of the now Bishop of the Rockford Diocese; of East and West High graduation ceremonies; of Vice President Richard Nixon's appearance at the National Guard Armory; of Christmas Eve Midnight Mass.

Two or three times yearly, a series of theatre parties is worked in conjunction with WREX-TV sponsors with admission by labels from the client's products.

As top tv stars appear in the area,



*Theatre
parties with
client labels
as tickets*

sound-on-film "plugs" promoting their shows are developed for our area.

Len Ellis, commercial manager, WJOB, Hammond, Indiana

Here is a sure-fire formula by means of which any radio station can have the push-buttons of a large number of car radios set to their frequency. We call the plan "Operation Push-Button," and it has been instrumental in set-



*Operation
Push Button
even sold
some time*

ting the right hand button in an estimated 118,000 cars to WJOB. Listed below is the sequence which the campaign followed.

1. Introductory letter mailed to 785 gas stations, service managers of auto agencies, and radio repair shops.
2. Card which each participating dealer was asked to use acknowledging his participation.
3. Form used by each participant to list cars serviced and to be mailed in weekly.
4. Identifying sign displayed by each participating dealer.
5. Reminder card sent to each participant the first week.
6. Reminder card sent to each dealer the third and again the fifth week.
7. Continuity broadcast 20 times daily for six-week period.
8. Weekly letter sent to each dealer who had submitted a list.
9. Congratulatory letter sent out each week to winning dealer.

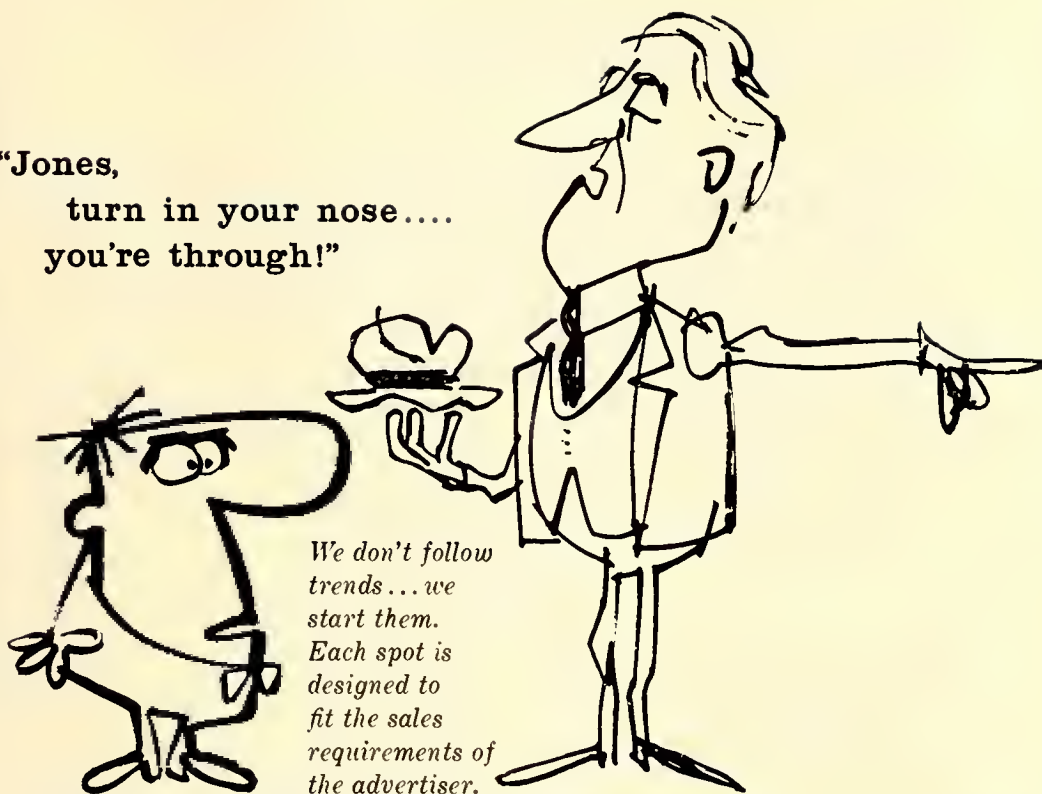
According to lists received from 785 dealers who were contacted, we conservatively estimated that approximately 118,000 cars actually had their radio push-buttons set to this station. We have confirmed this estimate by means of a fairly extensive spot check of dealers by telephone.

For example, one large automobile dealer sells more than 3,000 cars per year. His service department had previously never set push buttons to any particular station. This department now sets a button in every car they sell to WJOB. In addition to the cars serviced by dealers, many thousands of drivers influenced by the promotion set their own buttons.

We were also pleasantly surprised by getting new business from several of the dealers who were impressed by the traffic created by radio.

All in all, we consider it to have been the most highly successful audience promotion we have ever staged, and intend to make of it an annual audience-promotion event.

"Jones,
turn in your nose....
you're through!"



animation inc. 8564 Melrose Avenue Hollywood 46, Calif. OLympia 2-3540



You've never heard it so good — and Pulse bears us out by rating WBNS radio first in 315 out of 360 quarter hours Monday through Friday — 6 a.m. to midnight. And when you hear sales coming from 1,707,400 folks with \$3,034,624,000 — that's "good hearin'" — Ask John Blair.

WBNS RADIO
COLUMBUS, OHIO

NATION-WIDE . . .

•Negotiations . . .

•Financing . . .

•Appraisals . . .

CALIFORNIA

\$250,000

A sound investment with excellent real estate and a long record of high earnings. A fine community for family living too!

WASHINGTON, D. C.

Wm. T. Stubblefield
1737 DeSales St., N. W.
EX 3-3456

CHICAGO, ILL.

Ray V. Hamilton
Barney Ogle
Tribune Tower
DE 7-2754

ATLANTA, GA.

Jack L. Barton
1515 Healey Bldg.
JA 3-3431

DALLAS, TEX.

Dewitt (Judge) Landis
Fidelity Union Life Bldg.
RI 8-1175

SAN FRANCISCO

W. R. (Ike) Twining
111 Sutter St.
EX 2-5671

**HAMILTON
STUBBLEFIELD
TWINING
& ASSOCIATES
INC.**

National and regional spot buys
in work now or recently completed

SPOT BUYS

TV BUYS

The Procter & Gamble Co., Cincinnati, is going into scattered markets for its Duncan Hines cake, cookie and other mixes. The campaign starts in mid-January for the contract year. The schedule: five to 10 nighttime chainbreaks per week per market; 10 to 15 nighttime and daytime minutes. Buyers: Lee Lahey and Joe Burbeck. Agency: Compton Advertising, Inc., New York. (Agency declined to comment.)

General Goods Corp., White Plains, New York, is lining up schedules in major markets for its Regular Maxwell House coffee. The campaign kicks off in late January for 52 weeks. Minutes during nighttime segments are being sought, with frequencies depending upon the market. Buying is half-completed. Buyer: Roger Clapp. Agency: Benton & Bowles, Inc., New York. (Agency declined to comment.)

RADIO BUYS

Lever Bros., New York, is firming up schedules in major markets for its Silver Dust Blue detergent. The campaign starts in mid-January and runs through the middle of November; four six-week flights, with six weeks between each flight, are being placed. Daytime minutes, 7:00 a.m. to 4:00 p.m., Monday through Friday, make up the schedule. Frequency varies with the market. Buyer: Ira Gonsier. Agency: SSCB, New York. (Agency declined to comment.)

Colgate-Palmolive Co., New York, is scheduling announcements in major markets for its Super Suds detergent. Schedules depend upon the market: some run for 52 weeks, others for 13 weeks. Minutes during daytime hours are being slotted, with frequencies varying. Buyer: Garry Pranzo. Agency: Cunningham & Walsh, New York. (Agency declined to comment.)

Liggett & Myers Tobacco Co., New York, is running announcements in a number of markets during January and February for its Chesterfield cigarettes. Announcements: Minutes, 20's and I.D.'s during late afternoon periods, with some afternoon spotting; frequencies vary. Buyer: Virginia Conway. Agency: McCann-Erickson, Inc., New York.

RADIO AND TV BUYS

Time, Inc., New York, is preparing a major nationwide campaign to promote *Life* magazine subscription sales. 43 radio markets and 26 tv markets are planned. The starting dates are staggered, beginning 20 January and running through 7 February. The advertiser is seeking a dual audience: in tv, minutes, 20's and I.D.'s in prime time; in radio, 20's and chainbreaks during early morning and late afternoon, with some women's shows, sportscasts and news segments. Buying is not completed. Buyer: Bill Dollard. Agency: Young & Rubicam, Inc., New York.

SAN ANTONIO **KONO-TV** Channel 12

NOW

**12 NOON 'Til MIDNIGHT
MONDAY THROUGH FRIDAY**

And from 3 PM to Midnight Monday through Friday KONO-TV has **MORE THAN TWICE AS MANY** ¼ hour firsts as **ALL** other San Antonio stations **COMBINED!** **110% MORE** than all competition! (122 firsts vs 58)

THE SAN ANTONIO TELEVISION AUDIENCE

November 19 through 25, 1957

The survey dates for this report were selected at random from the period of November 1 through 28 by a disinterested party and kept confidential by ARB.

SAN ANTONIO METROPOLITAN AREA STATION SHARE OF SETS-IN-USE SUMMARY	Sta. A.	Sta. B.	KONO (ABC)	Other
MONDAY THRU FRIDAY				
Sign-on to 9:00 AM 9:00 AM to 12:00 Noon	38.9 43.2	61.6* 40.3	- 23.5*	
Sign-on to Noon	41.8	47.1*	23.5*	
Noon to 3:00 PM 3:00 PM to 6:00 PM	36.3 31.0	35.2 17.0	28.5 52.0	
Noon to 6:00 PM	33.2	24.5	42.3	
6:00 PM to 10:00 PM 10:00 PM to Midnight	33.3 34.6	30.3 24.4*	36.2 48.3	0.2
6:00 PM to Midnight	33.5	29.5*	38.3	0.2
SATURDAY				
Sign-on to 6:00 PM 6:00 PM to 10:00 PM 10:00 PM to Midnight	49.5 38.2 33.9	27.4 45.3 25.2*	30.1* 16.5 43.0	0.2
SUNDAY				
Sign-on to 6:00 PM 6:00 PM to 10:00 PM 10:00 PM to Midnight	33.2* 40.7 21.2	35.3 38.5 14.5*	33.1* 20.7 65.2	0.2 0.1
SUNDAY THRU SATURDAY				
6:00 PM to 10:00 PM 10:00 PM to Midnight	35.1 32.6	33.8 23.1*	30.9 49.4	0.2 0.1
6:00 PM to Midnight	34.7	32.1*	34.4	0.2
SIGN-ON TO SIGN-OFF	36.3	32.2	35.3	0.2

affiliate



We are proud to be represented by

H-R TELEVISION, INC.

NEW YORK • CHICAGO • LOS ANGELES • SAN FRANCISCO

CLARKE BROWN CO.

DALLAS • HOUSTON • ATLANTA • NEW ORLEANS • DENVER

RADIO RESULTS

SERVICE STATION

SPONSOR: Massey's Service Center

AGENCY: Direct

Capsule case history: Massey's Service Center in Monroe, La., had tried many diversified advertising tactics over the years. Some met with moderate success. However, none approached the overwhelming success achieved with the *Disc Jockey Derby Marathon* on KNOE. In February of last year Ben Parnell, co-owner and manager of Massey's Service Center, bought approximately \$700 in time on KNOE during the 10-day marathon staged by the jockeys of KNOE. The campaign resulted in the largest flow of automobiles in Massey's history—nearly \$20,000 in business. As KNOE was the only media contact with the consumer, Parnell attributed the success to the direct sales pull of KNOE. Prior to this schedule, Massey's was a hesitant buyer of radio and had devoted most of their advertising budget to print. "I hope that you will let me be one of your most enthusiastic boosters and advertisers," Parnell told the station. "I'm certainly sold on radio results."

KNOE, Monroe, La.

PURCHASE: Announcements

SHOES AND APPAREL

SPONSOR: J. R. Thomas

AGENCY: Direct

Capsule case history: In the past, the J. R. Thomas shoe store and children's shop in Charlotte, N. C., has been a sporadic user of radio. Until recently the major portion of his advertising budget was funneled to other media. Starting 21 August he placed a consistent campaign of one announcement per day on the *WSOC Drum's Late Show*, heard Monday through Friday from 5:05 to 6:00 p.m. The cost was only \$28 a week. The spots were live with a copy change twice monthly. Thomas used no other media with the exception of a small newspaper schedule. The local appeal of Dewey Drum and his ability as an air salesman was a major factor in sales success. Business volume has risen 15% and is steadily increasing. Due to the outstanding sales results received, J. R. Thomas has renewed his campaign for an additional 52-week schedule. "In no other media can I get such a large and receptive audience so economically as in radio," he commented, "I give credit to WSOC salesmanship for the increase in our shoe sales."

WSOC, Charlotte, N. C.

PURCHASE: Announcements

SODA

SPONSOR: Willow Springs Bottling Co.

AGENCY: Direct

Capsule case history: A few months ago Al Riedman, manager of the Willow Springs Bottling Co. bought a small schedule on KIOA, Des Moines. The campaign consisted of a one-minute spot Mondays through Fridays and full sponsorship of a Sunday disk jockey show to push Hires Root Beer for Willow Springs, the regional distributor. Other advertising was at a minimum. The results exceeded Riedman's greatest expectations. The staff of KIOA planned the entire campaign to gain maximum impact within Willow's limited budget. Riedman reported sales to be the highest in the firm's history, and they're continuing to rise at a faster pace than ever before. Prior to this schedule Willow Springs had had little dealings with the radio medium. Riedman is so pleased at the results of this campaign he plans to continue using radio with an increased budget. "The medium returns many-fold every dollar invested in it," he says. "It certainly does the job for us."

KIOA, Des Moines, Iowa

PURCHASE: Program and
Announcements

MUSIC STORE

SPONSOR: The Jenkins Music Co.

AGENCY: Direct

Capsule case history: The Jenkins Music Co., one of the largest retail music outlets in Tulsa (all musical instruments including pianos and organs, plus radio and tv sets, phonographs, records and sheet music), used radio in the past and was reluctant to try the medium again. However, KAKC, Tulsa, set up a schedule for Jenkins on music-and-news programs featuring local personalities with high audience popularity. In a special Magnavox promotion alone, which cost Jenkins under \$300 for time, the store sold \$12,000 worth of the instruments. In addition, this schedule brought to the store the heaviest traffic Jenkins has known in several years and resulted in more sales in all its other departments; the 15% volume increase in the record division is representative. Because of the impact of its announcements, Jenkins has now doubled its radio expenditure. "Radio now has a permanent place in our advertising budget," said B. E. Franklin, Jenkins' tv and appliance manager for the Jenkins Music Co.

KAKC, Tulsa

PURCHASE: Announcements



Washington's doubled its ears in 17 years

It took the Washington Metropolitan Area only 17 years—from 1940 to 1957—to jump from one million to two million in population. It had taken 140 years to reach the first million mark. That's a sign of phenomenal growth. Here's another. Since 1930 Washington's population has virtually tripled — has grown faster than any of the other ten largest U.S. metropolitan areas.*

That's your lucrative market—and WWDC Radio is your logical station. It's no coincidence that our growth rate has paralleled the area's—to the point where we were first or a mighty close second in every PULSE survey of 1957. We have a simple formula—to be a listenable station to our 2,000,000-plus area audience, and a promotional station to our hundreds of national and local advertisers. The mutually happy result—ever-increasing listeners for us, ever-increasing sales for you.

WWDC radio Washington

*Economic Development Committee, Washington Board of Trade **REPRESENTED NATIONALLY BY JOHN BLAIR & CO.**

PICTURE WRAP-UP



"Bill the Bartender," Pabst's veteran tv salesman Bill Nimmo (right) receives an inscribed wrist watch from Harris Perlstein, president of Pabst. Nimmo delivered Pabst commercials for five years during their sponsorship of boxing bouts



Pogo Poge, or Morgan White, KLO, Ogden, Utah, faces The Bat, famed wrestler, in a pogo stick match—first six out of 10 falls to win. Poge won the first two falls, so enraged The Bat that he tossed Poge out of the ring, flattened the ref.



Adman Ronnie Caire, New Orleans agency executive, finds himself a target during WNOE's recent "Fun Radio" promotion. With him are WNOE salesman Sil Giangrosso and Cherie Lee, one of four beauties who carried WNOE promotion material to advertising agencymen throughout New Orleans



Unique set used by WSSH-TV, Portland, for its *Opinion* show was built of odds and ends wooden frame, globe and expanded metal. Larry Geraghty (left) and announcer Phil Murray face camera in positions they take during telecast

Miss WPST-TV, Miami, doubled her beauty honors when she was elected Orange Bowl Queen. Seen by millions during her reign as bowl queen, Marcia Valibus has been used since August by the Miami station in trade magazine advertisements

News and Idea WRAP-UP

ADVERTISERS

Paper Mate, a Gillette subsidiary, estimates that unit sales for ball point pens will reach a record of 110 million for 1957—a growth of 10%.

Sales for 1958 are expected to reach a 10 to 15% increase over '57. Ball point sales now account for 85% of total sales for the pen industry.

RCA is launching a new dealer trade-in campaign to promote sales of color tv receivers.

The campaign features greatly increased trade-in allowances on black-and-white receivers toward the purchase of color models ranging from \$495 to \$850 in price.

Named to new jobs: Glen E. Davidson, formerly western sales manager for W. A. Sheaffer Pen Co., now merchandising manager of the firm . . . Tom Tausig, assistant director of advertising for P. Lorillard. He was formerly with station WTOP-TV, Washington and with Ted Bates as radio-tv supervisor . . . Annette Green, director of publicity and promotion coordinator for the Lenthier Division of Helene Curtis. . . Ben Halsell, director of advertising and sales promotion for the Texas Co.

Whirlpool Corp. has purchased from Servel the patents and production properties of the Servel gas refrigerator and ice maker.

The cash purchase price: approximately \$6,500,000, with \$1,600,000 paid by Servel for fulfillment of contractual obligations.

Servel, which will be marketed as an RCA Whirlpool brand, fills out the line of major electric appliances manufactured by Whirlpool.

AGENCIES

Ken Beirn has become an agency president for the third time: this time for C. J. LaRoche & Co.

Beirn's last presidential stand was Ruthrauff & Ryan. Before that, Biow.

At LaRoche, James Webb moves up to chairman of the board and Chet LaRoche himself becomes treasurer and chairman of the executive committee.

Sam Fry has joined the media set-up at Ogilvy, Benson & Mather after five years at Colgate.

Fry suddenly left Colgate where his last post was media director for the household division. Fry's background rates him as one of the best media strategists on soap products in the business. OB&M has some Lever business.

Grant Advertising has opened five more overseas offices.

The new offices are located in Singapore, Malaya; Colombo, Ceylon; Nassau; Bahamas; and Salisbury and Bulawayo, Southern Rhodesia.

Grant offices around the world now number 40, with 9 in the U.S.

D'Arcy Advertising will handle Colgate-Palmolive's Halo Shampoo account, which was resigned recently by Carl S. Brown Co.

Billings on the account run close to \$3,000,000. The Vel Beauty Bar account, likewise resigned by Brown, may also go to D'Arcy.

Erwin, Wasey & Company of the South, an Oklahoma City agency handling 31 southern accounts, is changing its name to Humphrey, Williamson & Gibson, Inc.

The agency was for seventeen years affiliated with Erwin, Wasey, now merged with Ruthrauff & Ryan.

Glenn Advertising, of Los Angeles, thinks the best way to pick a show for a client is to telecast several pilots and let the viewers vote on which they like best.

The agency calls its idea the Pilot Panel.

Account switches: American Viscose Corp. on 31 March will move its advertising from N. W. Ayer to

1150 KC



Because Klamath Basin is a rich, and growing market for your product. \$103 million, allocated to new construction and industry, beginning now!

News-time is sales time on KFJI. Complete local news facilities plus top network programs give us dominant news position in this expanding area!

37,505 radio homes are reached by KFJI. These many listeners with the "KFJI news habit" are your customers when you sell your story on KFJI!

Dominates . . .
SOUTHERN NORTHERN
OREGON • CALIFORNIA
"money markets"

Best Buy
KFJI

KLAMATH FALLS, OREGON
Ask the Meeker Co.

5000 W

Arndt. Preston, Chapin, Lamb & Keen, Philadelphia . . . **D. L. Clark Candy Co.** is moving its account again, this time to Maxon from Grant Advertising . . . **Whitchall Pharmacal** has moved Kolynos tooth paste from Grey Advertising to Tatham-Laird. Billings on Kolynos and other products are expected to run around \$1 million.

Other agency appointments: **S. E. Zubrow**, Philadelphia, for **E. B. Evans, Inc.**, manufacturers of sundae toppings and syrups . . . **Burke Dowling Adams** for **Colt's Patent Fire Arms Manufacturing Co.**

C. Wendel Muench, founder and president of **C. Wendel Muench** advertising agency, has joined **Henri, Hurst & McDonald**, Chicago, as v.p. and member of the executive plans board.

Dwight Mills, chairman of the executive committee of **Kenyon & Eckhardt**, retired from the agency 31 December.

People: **Frank Taubes** and **Willard Benner**, creative supervisors for **Ted Bates** . . . **Nan Marquand**, in charge of tv talent, and **Stephen Kaplan**, now doing tv programing, for **BBDO** . . . **Bernice "Bunny" Walker**, media director of **Goodman Advertising** . . . **Santo Calapai**, art director for **Burke Dowling Adams** . . . **Charles Powers**, director of tv-radio commercial service department, and **Thomas Greenhow**, director of programing for **McCann-Erickson, L.A.** . . . **Clifford Botway** to the media department of **Ogilvy, Benson & Mather**.

They became v.p.'s: **E. Williams Burke** and **Charles R. Strotz** of **Campbell-Mithun**, Minneapolis . . . **John Emmart** of **Roy S. Durstine**, San Francisco . . . **Harmon O. Nelson** of **Stromberger, LaVene, McKenzie, L.A.** . . . **Milt Watt** of **Goodman Advertising, L.A.** . . . **George B. Beaumont** of **Benton & Bowles** . . . **William R. Wright** of **Young & Rubicam**, Chicago . . . **Robert H. Jones** and **David T. Thomas** of **McCann-Erickson Corp.** (International), a division of **McCann-Erickson, Inc.** . . . **Walter E. Rahel**, v.p., and **Albert W. Emery**, executive v.p. of **Harris D. McKinney, Inc.**, Philadelphia.

NETWORKS

This was the week for year-end reports assessing the growth and future of network radio.

CBS cites these highlights:

- **Set ownership** stands at 96% of U.S. families, multiple-set ownership is higher than ever before, and car radios number 38½ million.

- **Advertiser activity is brisk**, with 14 of the 15 companies using radio in 1948 back on CBS.

- There is a pattern of **undivided full-sponsorship** of network programs. Among them on CBS are the *Ford Road Show*, *Jack Benny* for the **Home Insurance Co. of New York**, *Philip Morris Country Music Show*, the *Longines Hour*, *Just Entertainment* and the *Howard Miller Show* for the **William Wrigley Co.**, *Lowell Thomas and the News* for **Delco Batteries**, and independent newscasts for **Chevrolet** and **Miles Laboratories**.

ABN sets forth the year's growth in these terms:

- **Radio sets** were purchased by 14 million Americans in '57—the majority not replacement but additional sets.

- **ABN** redesigned its program structure to meet the needs of Americans on the move. The programing emphasis now is on personality.

- Supporting **ABN's** new programs are **Chevrolet**, **H. J. Heinz**, **Sterling Drug**, **Twentieth Century Fox**, **Nescafe** and **Knox Gelatin**.

Mutual's president Paul Roberts describes 1957 as the "year of radio revolution."

Quoting from his statement:

"There is only brightness and light ahead for all radio—for the network, for its affiliated stations, for FM.

"Many factors lead to this prediction. Most basic are the following: (1) ever increasing numbers of radio sets being sold—many more units per year than tv receivers; (2) greater realization by advertisers of the mass impact, and economy, of radio advertising and (3), probably most important, down-to-earth realization by station owners and managers of the need to exploit their radio medium as much as possible."

Major advertiser buys on the networks:

Four advertisers have placed \$3 million with **NBC-TV** in daytime programs.

Corn Products will sponsor for 52 weeks segments of *The Price Is Right*, *It Could Be You*, *NBC Matinee Theater* and *Queen for a Day*.

Other daytime buys were made by **Van Camp**, **H. W. Gossard** and **Mentholum**.

In a nighttime buy, **United States Time Corp.** for **Timex** will sponsor one-half of **NBC's** *Steve Allen Show* on alternate Sundays starting 26 January.

On ABC TV, these four advertisers have signed:

Bristol-Myers for **Bufferin** has purchased participations in *West Point*, *Scotland Yard*, and *John Daly and the News*.

Lever Bros. for **Wisk**, **Joe Lowe** in behalf of its **Popsicles**, and **Peter Paul** for **Mounds** and **Almond Joy** have bought into *American Bandstand*, new daytime show on **ABC-TV**.

Bristol-Myers for **Bufferin** and **Vitalis** has signed in as third sponsor of **CBS' Perry Mason**.

It will share alternate week sponsorship beginning 4 January with **Libby-Owens-Ford**. **Purex** is sole sponsor on the alternate weeks.

Milestone: **NBC-TV's** weekday show *Modern Romances* will reach its 1,000 performance on 16 January.

CBS Radio has scheduled a new 15-minute afternoon drama series titled *The Couple Next Door*.

It stars **Peg Lynch** and **Alan Bunch**.

Mutual will begin after-midnight programing on 13 January with *The Barry Gray Show*.

The show, featuring interviews with well known personalities, will be heard daily from 12:05 to 2 a.m. NYT.

This week's promotions at the networks:

Harold C. Lang, formerly assistant treasurer, has been elected controller of **CBS**.

George D. Matson, controller for **NBC**, has been elected v.p. and treasurer by the board of directors. **Aaron Rubin**, assistant controller, has been appointed controller.

Matson succeeds **Earl Rettig**, who recently was elected president of **California National Productions**.

Other net appointments: **Jack Benson**, employment manager for



straight arch

In a gimmick era,
KOWH's Arch Andrews'
gimmick is:
To bring *nothing*
to the microphone . . .

. . . but his own capable,
enthusiastic, likeable self!

In ability to attract, win,
hold and sell people,
he is typical of the
personalities who make KOWH
a dominant daytime first,
per Pulse.

Let Straight Arch and
the others of KOWH's
"Fabulous Five"
sell for *you*.

(Good coverage, too,
on 660 kc.)

KOWH

OMAHA

Represented by Adam Young Inc.

**PICK YOUR SHOTS in
ST. LOUIS with**
Specialized
SELL

*The only way
to reach this
vast Country
and Western
market*

WUEW
ST. LOUIS
MISSOURI
770 Kilocycles
1000
WATTS
CLEAR
CHANNEL

Represented
by THE
BOLLING
COMPANY

**POWER
IS
PEOPLE**

WKYB
PADUCAH,
KENTUCKY
THE POWER OF PADUCAH!
WEST
KENTUCKY'S
MOST
POWERFUL
STATION
SERVING
5
STATES
**570
Kilocycles**
Represented by the **JOHN E. PEARSON CO.**

ABN's personnel department . . . **George Arnold**, manager of sales development for CBS Radio Spot Sales . . . **Herman Keld**, to NBC Spot Sales from CBS TV research.

AB-PT's **Oliver Treyz** likewise waxed enthusiastic on the status of tv.

Setting forth ABC's 1957 growth to the position of a fully-competitive, fully-programed network, he cited as responsible two factors:

(1) An increase in stations resulting in a rise in homes delivered from 75% at the beginning of 1957 to 85% at the end. (ABC anticipates 90% live coverage during 1958.)

(2) Recent heavy investment in new programming. One result: homes tuned in per average minute have risen from 4,932,000 in November '56 to more than 7,000,000 at present.

Treyz' prediction for 1958 in terms of billings: over \$100 million.

REPS

Edward Petry has taken stern issue with the Barrows report on tv network practices.

Petry, who is not a member of the SRA, agrees that there's a need for improved use and control of the airwaves, but he feels "indiscriminate attacks" could "hobble, if not destroy the very keystone of our broadcasting system."

Petry in his statement to the FCC:

- Disagreed with the Barrows conclusion that network practices have served to restrain competition between network and national spot advertising.

- Contended that if there's been any restraint it's been due to a lack of sufficient tv facilities in major markets.

- Scouted the claim of the Barrows report that network option time has handicapped reps in selling program time periods in competition with the networks. The Petry Company, held Petry, competes aggressively with the networks for the advertiser's dollar as it does against other media.

- Affirmed that a strong station schedule with the "proper allocation of time for network programs is the most valuable thing" the reps have to sell.

- Warned against Government intervention in controlling network rates, as this has a close relationship to the

national spot rates and local rates of network affiliates.

Rep appointments: **Venard, Rintoul & McConnell**, for KFEQ, St. Joseph, Mo., and for KVIL-TV, Amarillo, Texas . . . **The Paul H. Raymer Co.** for WFIE-TV, Evansville, Ind . . . **Harlan G. Oakes & Associates**, for Los Angeles and San Francisco for KWBK, Warner Bros. station in Oakland, Cal. An eastcoast rep will be announced later.

People: **Edward R. Eadeh**, the new director of research for Weed. Eadeh has been since 1955 industry consultant to the FCC network study staff . . . **Dennis Roehl**, account executive for the Detroit office of John Blair & Co. . . **John J. Weir**, account executive for the New York office of Blair Television Associates . . . **Arthur C. Stringer**, appointed v.p. of Blair Television. He is manager of Blair's Chicago office . . . **George Arnold**, manager of Sales Development for CBS Radio Spot Sales . . . **William F. MacCrystall**, to the sales staff of H-R Television, L.A.

RESEARCH

TvB revealed this week its estimates of tv advertising expenditures for 1957 and 1958.

It is estimated that advertisers will spend **\$1,416,400,000 in 1958** for time, talent and production. This is an increase of \$94 million over the 1957 total estimate of \$1,322,000,000. Here is a breakdown of the totals:

	1958	1957
	(IN MILLIONS)	
Network	694.3	661.2
National and regional spot	386.1	360.8
Local spot	336.0	300.0

TvB's estimates are projected from the Printer's Ink-McCann-Erickson estimates for 1956.

Other data from TvB this week stands to refute a phrase often heard lately: "the boredom factor of tv."

Figures for the first eleven months show:

- The tv advertiser reached 10% more daytime homes in 1957 than in 1956, and 19% more evening homes.

- The average evening program reached 1,325,000 more homes per broadcast in 1957 than in 1956. Day-



to those who live on air...

During the past 10 years advertisers and their agencies have spent billions of dollars on air. A lot of people lived on it. A lot of goods were moved.

To those who live on air SPONSOR serves a function no other publication can match, for SPONSOR is the most definitive study of air in the broadcast industry. It is the news of air—the plans of air—the progress of air—the thoughts of air—the very life of air—delivered to you every week—52 weeks a year.

Most every man who's gotten anywhere in air reads SPONSOR. The man who wants to get there faster reads SPONSOR—at home because the very chemistry of broadcasting—the factors that make it move

and earn its salt are just much too important for light reading on a routing list.

If you live on air—read SPONSOR at home. Read it on A time—B time or C time but make sure it's free time at home. At the new low price of \$3 a year you can have 52 issues of this most useful publication in the field at your side—to see, study, tear out and file. It's the best investment you'll ever make. Order your home subscription today.

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

time broadcasts reached 272,000 more homes.

TvB analysis of Nielsen viewing data gives further proof that tv viewing is on the upswing:

- In October, 1957, the average tv home spent 5 hours and 27 minutes viewing tv daily. This is the largest increase over the same month of the previous year since February, 1955.

- In 1957 seven out of 10 months set all time highs for time-spent-viewing per day.

A demonstration of subliminal projection techniques will be made before the FCC, members of Congress and the Washington press on 13 January.

The Subliminal Projection Co., New York, will stage the demonstration over the closed circuit facilities of WTOP-TV.

A first among new shows: Pat Boone's program on ABC-TV has scored highest in sponsor identification among all new shows, according to Trendex. It led its nearest competitor (Rosemary Clooney) by 35%.

ARB will cover 200 markets in its annual survey of tv station reception, tune-in, and UHF conversion—known as its "A-to-Z" Metropolitan Area Coverage Study.

The report is expected in mid-March.

RAB is giving two research projects an immediate send-off in 1958.

- One will attempt to gauge the importance of automobile radio to advertisers. Its objectives are to determine (1) the number of '58 cars equipped with radios at time of delivery and (2) the volume of trade-ins equipped with radios. A similar survey undertaken last year revealed that over 85% of cars were equipped with radios.

- RAB is also extending its "radio awareness tests."

These tests attempt to prove that radio can create a high degree of memorability among listeners. The method involves advertising on one or several stations in a market a product which exists but which is unknown or unavailable in the area. Listeners are then questioned as to the means by which they learned of the product and some of its features.

To show that the 5-minute newscast is one of radio's best buys, RAB also is distributing a research report to this effect:

- 1) A 5-minute newscast broadcast over a single radio station is received by almost one-third of the market's total families during a week.

- 2) Over a period of four weeks the audience builds to half the families of an area reached nearly 25 times each.

TvB will serve as an information clearing-house for the LNA-BAR tv network expenditure reports in this respect:

It will obtain from ABC, CBS and NBC the station lineups for their various accounts. And turn this data over to LNA-BAR for inclusion in its monthly service. The service will also make these sponsors' individual brand expenditures.

FILM

Foreign film sales are off to a firm 1958.

Screen Gems, for instance, has exhausted its Cuban market with the

HE'S MOVING

—and he's going to make a lot of money



**A most significant affirmation of the effectiveness of the CBS Radio Pacific Network and nighttime radio.*

sale of five more half-hour series to CMBF-TV and CMQ-TV, Havana.

The five are: *Father Knows Best*, *Tales of the Texas Rangers*, *77th Bengal Lancers*, *Jet Jackson* and the suspense films from *All Star Theatre*.

CBS TV Film Sales, aggressively pushing local merchandising of its films, has announced an annual award for the "top merchandising campaign devised for a CBS Film program."

The first award is slated for February.

National advertisers as a whole apparently aren't strong for barter time.

An ANA survey disclosed that:

- Only nine out of 234 surveyed had any dealings with barter time.
- Of these, five were dissatisfied.

Some highlights of NTA's 1957 year-end report:

- A 148% increase in net income over 1956. (1957 total: \$1,094,031).
- 206% increase in exhibition contracts (to almost \$18 million).
- Total assets of \$32 million, as against \$13 million in '56.

Burt Kleiner, with the investment firm of Cantor, Fitzgerald & Co., and William H. Hudson, petroleum executive, have been named to NTA's board, replacing B. Gerald Cantor and Jack M. Ostrow. Resignations came from conflicting interests.

Filmflashes:

• *Secret Service* will have 39 new episodes in 1958. The CNP show now with 172 markets had better coverage than seven of eight nighttime programs . . . Sales of Ziv's *Sea Hunt* now include 146 markets . . . Screen Gems' new feature film group, *Triple Crown* sold to ten stations even before start of formal sales campaign.

New Assignments: Pete Rodgers, named sales manager of NTA's West Coast division . . . Richard A. J. McKinney, appointed KYW-TV's film director.

RADIO STATIONS

WFAA has resumed its fire against NCS#2's crediting this Dallas station with a coverage different from the one Nielsen gives its co-

wavelength occupant, WBAP, Fort Worth.

The old wound was recently opened when SPONSOR published the Katz Agency's Quick Spot Radio Estimator for Top Stations in Each Market. This estimator was based on figures supplied by Nielsen.

In a letter to Nielsen v.p. John Churchill, WFAA's radio-tv director, Alex Keese, noted:

"Apparently you gave Katz the data for Fort Worth as WBAP-WFAA-820 and also apparently, you gave them the data for Dallas crediting WFAA-WBAP with the coverage for 570.

"We feel you should have spelled out, in detail, the fact that both Dallas and Fort Worth should be credited with coverage from the 820 frequency, giving us equal stature with WBAP.

"When Nielsen originally put out this erroneous information we had a feeling it would hurt us, especially in the national spot field. We are making a study now to determine to what extent we have been injured."

Keese feels that Nielsen should insist on Katz correcting its schedule, "even to the extent of recalling the

OVER...

f new friends!



The 10 PM Richfield Reporter, one of the West's oldest and most distinguished radio news programs, will be heard on the CBS Radio Pacific Network starting January 1, 1958*





**MY MOMMY
LISTENS TO
KiTE**

More Mommies and
Papas in San Antonio
Listen Daily to KiTE Than
to Any Other Station

NCS #2
Call Avery-Knodel, Inc.



WTUX
1000 WATTS
IN WILMINGTON
DELAWARE

**LOCAL ADVERTISERS
USE WTUX BECAUSE
WE PROMOTE**

- ★ Billboards
- ★ Newspapers
- ★ Penn Fruit—Point of Sale
- ★ Direct mail
- ★ Displays

See your Walkerman

Wilmington, Del.
1290 on the dial



original print order and releasing a new but accurate tabulation."

WEBB has joined the other Baltimore tv and radio stations in filing suit against the city's tax on advertising.

The suit states that the ordinances unlawfully and unconstitutionally delegate power to the city treasurer and other employees without proper legislative authorization.

Here's how a radio station and a car dealer combined to put over a foreign car in an Iowa market.

The dealer, wishing to emphasize the economy factor, put 10 gallons of gas into the sealed tank of a Simca auto, sent the car with two drivers off on a 445 mile junket to Louisville.

Station KBUR, Burlington, Iowa, did a half hour broadcast as the car was readied for departure, carried hourly reports on the Simca's fuel consumption and handling while on the road and did a final wrap-up on the trip at the point where the car ran out of gas.

Result of the promotion: three Simcas sold the day following the test.

How KEX, Portland, Ore., encourages traffic safety:

KEX will award \$500 annually to the citizen group in Oregon which does most to promote traffic safety—with the proviso that the money be used to further the organization's accident prevention program.

The station is itself the recipient of the National Safety Council's Public Interest Award for Exceptional Service to Safety.

New on the job: Don C. McCarty, assistant program director for WSAI, Cincinnati . . . Robert C. Richards, commercial manager of Washington and Baltimore for WOL, Washington . . . Earl Sargent, farm director for KWFT, Wichita Falls, Tex. . . Frank Gaither, general manager for WSB, Atlanta . . . Jeff York, local sales manager for XEAK, L.A. . . George H. Buschmann, executive assistant for Radio Cincinnati, serving stations WBRC, Birmingham, Ala.; WTVN, Columbus, Ohio; WBIR, Knoxville, Tenn.; and WKRC, Cincinnati.

EIGHT CONSECUTIVE TIMES . . .

**KTLN is Denver's
Number One
Independent!**

Share of Audience*
6 A.M.-Midnite, Mon.-Fri.

Network C	17.4
KTLN	15.1
Independent O	14.0
Network N	13.8
Network M	11.2
Independent M	10.7
Network A	7.0

*Pulse, Oct., '57

KTLN
Denver's
adult Independent.



Any way you ...

look at it ...

TV Spots look better
produced by
**JAMIESON
FILM COMPANY**
3825 Bryan • TA 3-8158 • Dallas

TV STATIONS

Westinghouse will hold its second industry-wide conference on local public service programing in Baltimore, March 5-8.

The meetings are designed to advance the use of the broadcast media for education, information and enlightenment.

Some 200 educators, public figures and broadcasters are expected to attend.

Tv "firsts" in Southern Cal:

- **KTTV, L.A.**, dispatched two remote telecast units to cover an armed robbery at an Inglewood cafe. For one hour and twenty-two minutes the cameras detailed the arrival of 150 police, firing of tear gas, surrender and arrest of the bandits and the rescue of six hostages. The station did two re-broadcasts from kines of the drama.

- **KERO-TV, Bakersfield**, initiated remote telecasting for that area by covering a '58 model auto show from the Stockdale Country Club.

Station on the air: WMBD-TV, Peoria, Ill., did its first telecast on 1 January, making it the first new station to go on the air in '58. The station is affiliated with CBS TV.

New station facilities:

- **KPAR-TV, Abilene, Texas**, began broadcasting from its new auxiliary studios in downtown Abilene on 9 January.

- **WAVE AM-TV, Louisville**, plans to build a new radio-tv center in downtown Louisville for occupancy in the spring of '59.

- **WPST-TV, Miami**, will begin operating from its new studios in downtown Miami on 17 January. The ABC affiliate boasts a 60-ft. tower atop its new building.

A group of movie exhibitors in Cincinnati have signed with WKRC-TV for a year-long weather show.

The buy is believed to be the first of such length by a movie group.

Crosley Broadcasting on 6 January opened its new Cleveland Sales Office to represent its stations in northern Ohio, Michigan and western Pennsylvania.

James R. Sefert, national account executive for WLW-C, will take charge of the new office.

Where they are now: Mary Warren, program director for KCOP, L.A. . . . Ron Schafer, merchandising and publicity manager for KSAN AM-TV, San Francisco . . . Marcus Bartlett, general manager for WSB-TV, Atlanta . . . Robert J. Reardon, director of sales for WNBC, West Hartford, Conn.

FINANCIAL

Here are some excerpts from the FCC's broadcast revenue report for the calendar year of 1956:

- Total tv and radio revenue: \$1.4 billion; 15% above 1955.

- Tv revenues only: \$896.9 million; 20.4% above 1955.

- Radio revenues only: \$480.6 million; 6% above 1955.

- Combined tv and radio profits: \$238.8 million; plus 21.7%.

- Tv profits only: \$189.6 million; plus 26.2%.

- Radio profits only: \$49.2; plus 7%.

- Station radio sales, exclusive of network and regional o&o's: \$410.4 million; 9.4% increase over 1955.

- Radio and regional sales, includ-

ing o&o's: \$70.2 million; 10.4% under 1955.

- Radio network time only: \$48.4 million; 44.5% below 1955.

(See Sponsor-Scope, page 10, for more data.)

Stock market quotations: Following stocks in air media and related fields are listed each issue with quotations for Tuesday this week and Tuesday December 17. Quotations supplied by Merrill Lynch, Pierce, Fenner and Beane.

Stock	Tues. 17 Dec.	Tues. 7 Jan.	Change
<i>New York Stock Exchange</i>			
AB-PT	12	13 ⁷ / ₈	+1 ⁷ / ₈
AT&T	165 ¹ / ₄	168 ⁷ / ₈	+3 ⁵ / ₈
Avco	5 ³ / ₄	6 ¹ / ₄	+ 1/2
CBS "A"	24	26 ³ / ₄	+2 ³ / ₄
Columbia Pic.	13	13 ⁷ / ₈	+ 7/8
Loew's	12 ¹ / ₂	14 ⁷ / ₈	+2 ³ / ₈
Paramount	32	32 ¹ / ₂	+ 1/2
RCA	28 ³ / ₈	34 ¹ / ₈	+5 ³ / ₄
Storer	19 ¹ / ₂	22 ¹ / ₈	+2 ⁵ / ₈
20th-Fox	21 ¹ / ₈	23 ¹ / ₂	+2 ³ / ₈
Warner Bros.	18 ³ / ₄	17 ⁷ / ₈	- 7/8
Westinghouse	60 ¹ / ₂	63 ⁷ / ₈	+3 ³ / ₈
<i>American Stock Exchange</i>			
Allied Artists	3	3 ¹ / ₄	+ 1/4
Assoc. Art. Prod.	8 ³ / ₄	8 ⁵ / ₈	- 1/8
C&C Super	1 ⁷ / ₈	1 ⁷ / ₈	
Dumont Labs.	3 ¹ / ₄	3 ³ / ₈	+ 1/8
Guild Films	2 ⁵ / ₈	2 ⁷ / ₈	+ 1/4
NTA	6 ¹ / ₄	6 ³ / ₄	+ 1/2

Best Buy in Miami Beach

Prince's

86th Street and
Harding Ave. Motel

Phone: Union 6-5514



- Choicest Location—Convenient to Everything
- Largest Motel in Miami Beach
- 200 yards to uncrowded beach
- Abundant Parking Space at door
- 5 bus routes within one block
- Dress as you please
- Exceptionally large rooms
- All rooms air-cooled or air-conditioned
- Combination tile tub and showers
- Built-in Electric Heaters
- GE Electric Kitchens
- Attractive modern furnishings

WRITE FOR RESERVATIONS

(One day's deposit required
to hold reservations)

Motel Rooms 2 rm. Kitchenette Apt.
I rm. Kitchenette Apt. & complete Baths

	Motel Rooms	I rm. Kitchenette Apt.	2 rm. Kitchenette Apt. & complete Baths
Dec. 20 to Jan. 20	from \$3 per person double	from \$4 per person double	from \$7 per person double
Jan. 20 to Mar. 30	from \$5 per person double	from \$6 per person double	from \$11 per person double
Apr. 1 to June 30	from \$2 per person double	from \$2.50 per person double	from \$4 per person double
July 1 to Aug. 30	from \$3 per person double	from \$4 per person double	from \$7 per person double
Sept. 1 to Dec. 20	from \$2 per person double	from \$2.50 per person double	from \$4 per person double

MCCANN-ERICSON

(Continued from page 39)

Cann's self-conscious, probing nature.

At McCann, as at many other agencies, the term "creative" refers to the verbal and visual art of producing advertisements for print and air media, and in no sense is meant as a reflection on such indubitably creative activities as buying, producing, analyzing and babying tv programing.

The creative department of McCann-Erickson's home office is headed by John H. Tinker, Jr., a senior vice president and also chairman of the adminis-

trative council, which advises Harper on various problems involving the home office. As "lord of all creation," Tinker is involved in high policy matters so the burden of day-to-day operations falls on Don Calhoun, who is titled creative director and who is assisted by Margot Sherman and Russ Schneider. The latter keeps Calhoun's desk clean of business matters.

Next in line are five associate creative directors, each responsible for a group of accounts. Three of these executives were creative heads at other agencies. Each associate director manages a complete team of writers and

art directors for both print and air media plus tv producers for live and film commercials.

As part of the stimulative process, McCann has no barriers between the air and print people. This is a result of the tearing down of the walls some years ago between print writers and art directors. There was, for a while, a separation of air and print people, but that was done away with, too.

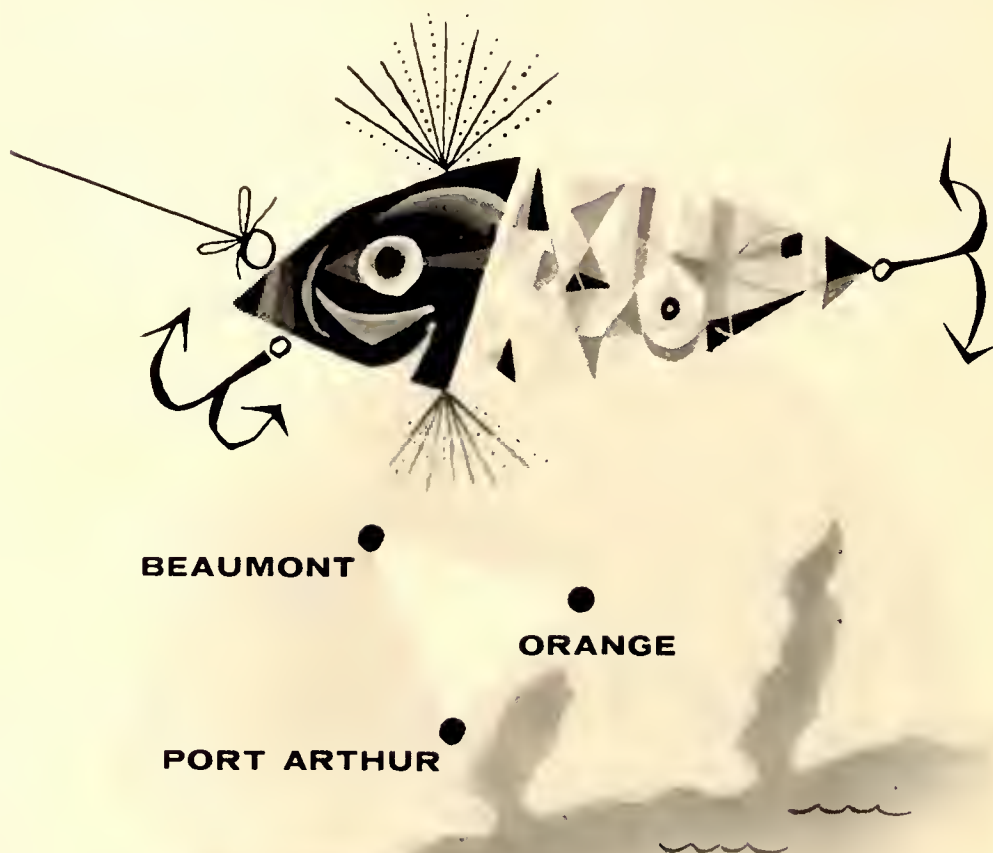
"This teamwork does three good things," said Calhoun. "One: It integrates all advertising more closely than was ever possible when radio-tv was a separate department. Two: Tv people benefit from the basic advertising thinking that print people usually bring to a problem. Three: print people benefit by learning tv techniques. When the two groups work together we find they spark more good ideas."

One of the most effective stimulators around McCann these days is Cinema '58 (called Cinema '57 last year). These are regular showings of the best and most interesting in the cinematic art from all over the world. Recent examples were an industrial color short made for Alcoa, a new Czech puppet film and an experimental film from Canada which used only Arabic numerals and arithmetic signs. "Whenever we've had a Cinema '57 showing," said Calhoun, "it's been standing room only." The department also holds monthly screenings of its tv output for the creative staff and management.

Calhoun is proud of McCann's collection of tv-radio commercial talent, claims four of the hottest jingle writers in town plus at least three others who can come up with a good tune any day. "One of the advantages of bigness and success is the fact that it attracts good people and ambitious people from all over the country."

McCann has also found acres of diamonds in its own back yard. At a seminar to orient its print people on tv techniques in 1956, McCann found 12 good writers and four good art directors. The search for talent these days is especially keen. Tv has grown so fast there is a challenge to find a bright talent to keep up with it," Calhoun said.

If the beardless youths who come into McCann are not equipped with the advertising basics commonly found in the veteran print copywriters, they are soon exposed to it on two research levels. First, there are the marketing facts and surveys that determine the



Angling for greater sales in the

Beaumont-Port Arthur-Orange

area? You need the only facility covering this oil-rich market of 1,000,000 prosperous Texans-

K F D M Beaumont Radio & TV

CBS
ABC



See PETERS-GRIFFIN-WOODWARD, INC.

copy approach and, second, there is the research on commercials that provides creative people with a playback on results.

While creative people operate on a different level than researchers, the creative people at McCann seem to work comfortably with facts. The agency uses the standard services as well as its own surveys to determine commercial impact.

To Calhoun, commercial research is an extension of the creative man's world. "When Milton Berle appeared on *Wide, Wide World*, he said something to this effect: 'The American audience is not one audience. It's thousands of different audiences. The gag that gets a laugh in New York can get a big, big yawn in Oklahoma.'

"Research simply helps creative people to broaden their understanding of people throughout the country, to know how they react, how they think, how they feel when we talk to them. And that ain't a bad thing. Almost every creative person writes on the basis of his own experience and the experience of his friends. Research simply helps us meet and know more friends . . . millions of them."

One of the most successful tv commercials ever turned out at McCann was the "sand test" commercial for Westinghouse which compared the ability of washing machines to wash sand out of clothes and broke Gallup Robinson impact records four times in a row. It was first presented over *Studio One* in September 1956 and the most recent exposure, a couple of months ago, got the best G-R rating of all. The impact of this Betty Furness commercial can be gauged by the fact that the third time it was shown, it was estimated that 22 million people not only saw but remembered it, too. Most important of all, since the first commercial, Westinghouse's share of the washing machine market increased 50%.

As much as the creative man searches constantly for commercial effectiveness, the judgment of his peers still matters. At last count, McCann had won 83 top awards for creative excellence in all fields last year, Calhoun reports. "Awards aren't everything but it's nice to know that in the eyes of creative juries and panels—real pros—we seem to look fairly bright."

BOSTON BEANS

(Continued from page 35)

giant radio advertising campaign, window displays, and a beanpot-shaped jumbo postcard mailing to 2,500 grocers in the New England area.

Listeners also were brought into the merchandising picture. A catered luncheon at the station's studio-auditorium drew a capacity crowd of 150 housewives. An hour-long broadcast highlighted the affair. Four station d.j.'s were on hand to interview housewives and client representatives.

Last October another station promotion for listeners took the form of an all-day open house at the station. Listeners were invited in to see the studios, watch the broadcasts and meet the entire staff of radio personalities, from the disk jockeys to the office staff. Hourly drawings for prizes were held.

What was Homemaker's tie-in? Requirement for admission to the open house was a cap or label from the Homemaker's jar. In return, the studio tour plus a free tin of the sponsor's baked beans. Result: Over 3,000 people flowed into the studio during that broadcast day.

Tv enters: With sales going up steadily and expanded marketing plans afoot, the company supplemented its 1957 radio advertising with spot tv, starting in August.

I.D.'s were bought on WNAC-TV, Boston, at a frequency of about 15 per week on a run-of-the-schedule basis.

A 1957 cap-off: The last holdout food chain took Homemaker's to its shelf bosom in December, five months after the start of Monmouth Canning's most ambitious radio/tv advertising endeavor.

Homemaker's now has distribution in all the major chains throughout New England; also has distribution in Detroit, Mich., and is conducting market testing in one Southern market and in one New York state market.

Results of the testing will determine Homemaker's possible attack on other U.S. market areas.

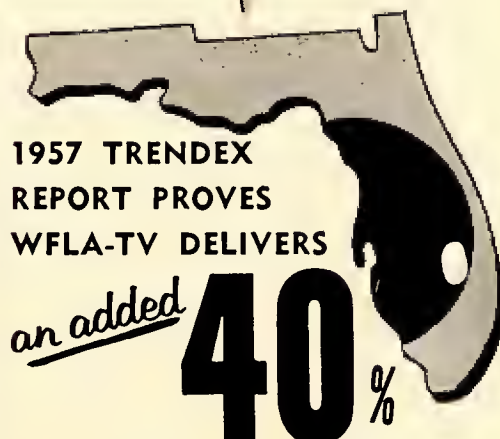
Increased sales of other Monmouth Canning's products is reported by company executives as a bonus side effect to the Homemaker's air campaigns. Cut green beans, wax beans, kernel corn, pumpkin, squash and blueberries marketed by Monmouth Canning are all enjoying a sales boost.

Use

WFLA-TV

to make hay where
the sun shines!

Only the sun covers more
of Florida than WFLA-TV!



IN AREA RATINGS!

WFLA-TV blankets the fast-growing Tampa-St. Petersburg Metropolitan area where far-sighted industrialists are investing millions of dollars in new plants and expanded facilities . . . Florida's 2nd and America's 34th retail market!

But that's not all! 1957 Trend Report proves WFLA-TV delivers an added 40% in area rating outside the Tampa-St. Petersburg Metropolitan area. In the same survey, Tampa Station B's ratings show no increase outside the Metropolitan area.

So, if you want to DOMINATE 30 counties in Florida's richest, most heavily populated trade area, where a rocketing industrial and agricultural economy provides steady year 'round buying power—buy WFLA-TV—the station that gives you both, results and ratings!

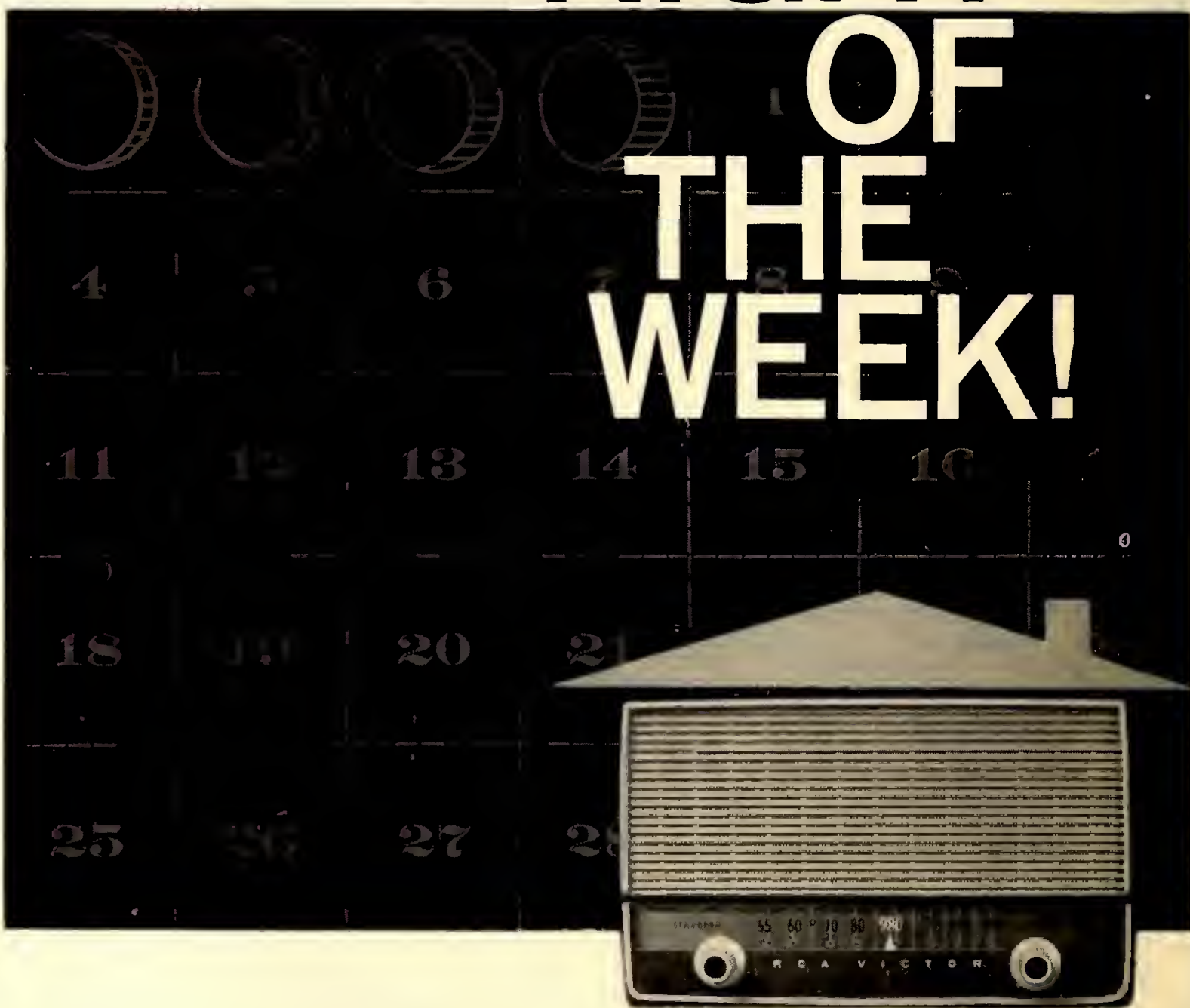
Channel 8—the RESULTS Channel



National Representative—BLAIR-TV Inc.

in Washington, WRC is the speaker of the house

EVERY NIGHT OF THE WEEK!



It's another big win for WRC in the nation's Capital. The latest Nielsen* proves WRC is the Number One Radio Station from 6 pm to midnight every night of the week! And the lead is impressive:

FOR THE ENTIRE WEEK, SUNDAY THROUGH SATURDAY, WRC'S AVERAGE NIGHTTIME QUARTER-HOUR RATING IS A SWEEPING 54% GREATER THAN THE SECOND STATION'S!

Ask now about expanding your evening schedule on WRC. And ask, too, for details of the important new Pulse study that proves there is no difference in the quality of nighttime and morning radio audiences. Your NBC Spot Sales representative is the man to see!

WRC • 980 WASHINGTON, D. C.

*NSI Report—Washington, D.C., Area—October-November, 1957

SOLD BY



SPOT SALES

WASHINGTON WEEK

11 JANUARY, 1958
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SPONSOR PUBLICATIONS INC.

The FCC this week brought Sen. Warren Magnuson, Senate Commerce Committee chairman, up-to-date on the status of the Barrows Network Study report.

Said the commission in a letter to Magnuson: We have submitted to the Justice Department for study examples from the Barrows report of alleged specific violations of the anti-trust laws by the tv networks.

The letter noted there were many similarities between the recommendations of the Barrows report and the Senate committee's own report on network practices.

However, said the FCC, it would be premature to comment on the Senate's report until it had completed its study of the Barrows document.

On the questions of independent tv production and tv talent, both of which were omitted from the Barrows report because of litigation to secure subpoenaed information from independent program packagers, the FCC said all the requested information had been received from the subpoenaed companies.

However, supplemental information from other independent program producers is still coming in, the Commission said, and therefore no date can be set for the special report on programing and talent.

The FCC indicated it would come to some decision on what to do about conveying its reactions to the Barrows report to the Committee with relative speed. But it pointedly failed to promise official FCC reaction.

Meanwhile, the Commissioners continue to hold briefing sessions with Dean Barrow on the weighty, wordy report.

There is little chance that there will be any voting on specific recommendations in anything like the near future.

Latest thinking is that the FCC, which has already asked the webs to comment on the Barrows report, may open up the whole thing by asking for reactions from anybody else who wants to argue about it.

This would permit the Commissioners to sit back for a long, long time before arguing among themselves about the thing.

Developments are pushing the networks toward the proverbial hot seat early in this Congressional session, with signs that the spot will become warmer as the session wears along.

Already asked to tell their side of the story with respect to the Barrows report, and already under scrutiny by the Justice Department in connection with some Barrow findings, the webs will be forced very much on the defensive from now on.

The FCC released radio financial data for the calendar year 1956, showing total radio revenues up 6% over the preceding year, but also showing more losing stations, and showing a 10% drop in network income and a 93.8% drop in network profits.

(See SPONSOR-SCOPE and NEWS WRAP-UP for details of this report.)

In issuing the bureau's annual report for the fiscal year ending 30 June 1957 the FCC complained that its workload was increasing very fast.

It pointed out that 1,315 stations were sold this year—an increase of 239 from the previous year.

use' books

FROM SPONSOR SERVICES



**T.V. RADIO DIRECTORY
FREE**



ACCOUNT EXECUTIVE

"Hate to cut out of the meeting, fellows, but I'm lunching with the client."

**JARO HESS CARTOONS
SET OF 5 (9" X 12" PRINTS) \$4.00**

1958

buyers' guide

PIN POINT POWER GETS BEST RESULTS

Pin Point Power is the only service that delivers more than 100 spots per week - delivers more than 100 spots per dollar than any competitor. That's why we have twice as many advertisers as any competitor. That's why we're sure to bring you the "bull's eye" for you, too.

Buy

**WITH
CONFIDENCE**

Exclusive Representatives: Select Station Representatives in New York, Philadelphia, Baltimore, Washington, Tampa & Co. Chicago, Seattle, San Francisco, Los Angeles, Dallas, Atlanta.

**BUYERS' GUIDE
\$1.00 PER COPY**

Information packed "use" books that should be on every air executive's desk and a series of famous Jaro Hess Cartoons to dress up any office—yours for the asking or buying.

Each book serves a particular function in the broadcast field. Standards of the industry, they supply varied data on TV & Radio Stations, on programing & markets all over America for agencies and advertisers.

Others supply facts on agencies & personnel. All are catalogued for easy references and have proved to be vital tools for admen & broadcasters everywhere.

Order the ones you need today.

TIME BUYERS OF THE U.S./1958

SPONSOR

All-Media Evaluation Study

TWO DOLLARS A COPY

TIME BUYERS OF THE U.S.
\$2.00 PER COPY

SPONSOR'S 11TH ANNUAL TV/RADIO BASICS

- section 1 TELEVISION: status report in question-and-answer form. 16
- section 2 FILM: status report on film programming and commercials. 67
- section 3 TV BASICS: tv's dimensions and trends shown in charts. 88
- section 4 FILM BASICS: includes full list of tv spot film's clients. 111
- section 5 COLOR BASICS: color equipment status of tv stations. 133
- section 6 RADIO: status report includes spot and network radio. 150
- section 7 RADIO BASICS: growth, audience trends in chart form. 170
- section 8 INDUSTRY BASICS: refresher course on radio-tv AOC's. 228
- section 9 TIMEBUYERS OF U.S.: buyers listed with their accounts. 246

ALL-MEDIA STUDY
\$4.00 PER COPY



TELEVISION



DICTIONARY/HANDBOOK



FOR SPONSORS

TV DICTIONARY
\$1.00 PER COPY

QUANTITY PRICES ON REQUEST

TV/RADIO BASICS
\$1.00 PER COPY

SPONSOR SERVICES

40 E 49 STREET, NEW YORK 17, N. Y.

Please send me the following book(s)

TOTAL

- | | | | |
|-----------------------------|------------------------|-------------------|--|
| NO <input type="checkbox"/> | TV-RADIO DIRECTORY | FREE | |
| NO <input type="checkbox"/> | JARO HESS CARTOON SETS | at \$4.00 per set | |
| NO <input type="checkbox"/> | BUYERS' GUIDE | at \$1.00 each | |
| NO <input type="checkbox"/> | TV RADIO BASICS | at \$1.00 each | |
| NO <input type="checkbox"/> | TV DICTIONARY | at \$1.00 each | |
| NO <input type="checkbox"/> | ALL MEDIA STUDY | at \$4.00 each | |
| NO <input type="checkbox"/> | TIME-BUYERS OF U.S. | at \$2.00 each | |

NAME

COMPANY

ADDRESS

CITY

STATE

..... enclosed find check

..... bill me later

SPONSOR HEARS

11 JANUARY, 1958
Copyright 1958
SPONSOR PUBLICATIONS INC.

A surefire way for a columnist to get an ironic smile out of Madison Avenue is to wind up a diatribe about agency "interference" with this injunction: **"Let's give show business back to the showmen."**

The sum total of network shows being produced by Madison Avenue this season: **Three out of 94.**

Don't be surprised if network tv schedules this summer are studded with panel gimmicks instead of second-run films as replacements.

Freelance producers of the panel type are getting lots of inquiries from agencies on what they've got in this line on the shelf or drawingboard.

Film ideas to create a favorable image of Madison Avenue continue to pop up.

The latest: A proposal for **26 fifteen-minute documentaries** that would be jointly financed by ad agencies, shown on tv stations, and distributed among schools, clubs, etc.

The Four A's operations committee is looking it over.

A former station programming executive's distaste for watching the very feature films he booked cost him **\$2,000 or more this week.**

He flunked a question at the \$2,000 plateau on the identity of the Hangman of Czechoslovakia, even though he had once telecast a film built around this Nazi character's career.

An observation picked up from CBS's Frank Stanton during a sidewalk (Madison Avenue) chat on the business outlook:

"Television salesmen are faced with the challenge of being able to shift gears—from order-taking to actual selling."

Weather reports are something that advertisers currently buy day-in-and-out, but back in 1927-28 there was an advertiser who let the weather determine whether he'd go on the air.

The sponsor—the late **I. J. Fox, furrier**—would appear of an evening with Rudy Vallee's band in tow at WMCA's studio in New York.

Fox would look out of the window, and—if it looked like rain—he'd peel off \$50 for a half hour of time and tell Vallee to get going.

Why the sky inspection? Fox theorized they would listen to the radio if inclement weather kept them home.

William Paley, whose masterminding of CBS programming is as keen as ever, thinks that radio's great opportunity is in the area of dispensing information.

Figures Paley:

Sputnik, space travel, and atomic energy have made people more avid than ever for explanatory and fill-in data.

CBS' new series, Answer, Please, is the opening gambit and test of this theory.

Take Our Pulse...



it's the Heartbeat
of **OMAHA!**

HOOPER	43.2
Nov.-Dec., 1957 8 AM - 10 PM	share
PULSE	23.0
Nov., 1957 8 AM - 6 PM	share
TRENDEX	40.8
Dec., 1957 8 AM - 6 PM	share

All 3 Put KOIL
in the
Winners' Circle!

24 Hours
A Day

KOIL

Avery-
Knodel
Rep.

A Vital Force in Selling Today's Omaha
with more than twice as many listeners as any other station



your extra hand is

SPONSOR

A corps of the most capable editorial hands in the business work for you at SPONSOR to bring the latest broadcast developments within reach of your fingers — week after week — 52 weeks a year.

SPONSOR is the nerve center of the industry. It's the magazine of ideas — of penetration — of every day USE — the most widely quoted publication in the field.

It's the one book you ought to read — at home. It will give you more to think about and more directions in which to expand your thinking than any other trade journal you can buy.

Now — for less than a penny a day — just \$3.00 a year — you can have 52 issues of SPONSOR delivered to your home. Try it on this money back guarantee.

Only gift subscriptions for advertisers or agencies are eligible.

SPONSOR
40 East 49 St., New York 17, N. Y.
I'll take a year's subscription of SPONSOR.
You guarantee full refund any time I'm not satisfied.
NAME _____
FIRM _____
ADDRESS _____
☐ Bill me ☐ Bill firm

WHAT CLIENTS WANT

(Continued from page 31)

as such might not be mentioned when advertisers narrow the choice," says Nabisco's Harry Schroeter. "But since we're heavy spot users we would from the start give an eye to agencies with successful spot tv accounts."

Many clients cover this subject in a preliminary questionnaire they send out to agencies they'll want to interview. (Note: Recent users of this approach include Lever, Colgate and Lehn & Fink.) In two- or three-page questionnaires they ask about the agency's billing, general attitude toward marketing, research, tv programming. They also want a list of accounts.

Frequently the company's own media expert, whether it's the ad manager himself or a media director, then goes over the agency's recent air campaigns for clients with similar problems.

"One way to spot-check the agency's media buying ability is to pick some markets that are important to our particular product and see what the agency has on the air for its clients in those cities," says Lever's Bob Prentiss, manager of corporate advertising policies.

The client with a big chunk of money in spot tv and/or radio puts media buying ability at the top of his list. He may have some staff people do a thorough research project comparing one agency's cost-per-1,000 battling average with another. The bigger the investment in spot, the more likely the client is to probe into such specifics as organization of the agency media department; name and background of buyers to work on his account; extent of media research facilities.

5. Everyone wants marketing services. Spot tv advertiser, Coty, went so far as to give marketing services as the major reason for choosing BBDO in fall 1957.

"From the start, we considered five agencies big enough to offer a maximum of marketing services in our line," says Coty advertising director William Siegel.

Marketing is at the top of the checklist for giant companies like P&G, Colgate or Lever as well as smaller-budget advertisers, although they might differ in their ways of using these services. The package goods clients tend to use the services most fully.

"We want the agency's views on

pricing, new product development, packaging and any phase of our marketing operation," says Lever's Bob Prentiss.

This attitude is not universal. When Revlon's George Abrams split the firm's \$16 million among four smaller agencies after a year with BBDO, he told SPONSOR he prefers marketing counsel from within his own company, not from the agency. At the time, he considered marketing services an agency plus he could afford to bypass.

Marketing services vary in value to clients in hard goods. For instance, Sylvania's Terry Cunningham told SPONSOR that if he were faced with having to pick a new agency he'd certainly look at "the agency's track record in products marketed through channels similar to ours." Since new product development and pricing in tv and radio sets or light bulbs depends upon engineering, an agency can help little in that area, he feels. But knowledge of the trade is a help.

Many clients are using marketing services as the big area for bargaining with a new agency. While most clients want these services to be available, a sizable minority resents having marketing handed them in a package deal. Some would prefer to pay for it on a cost-plus basis or in some other arrangement that does not make marketing services mandatory as a form of "commission rebate" (see SPONSOR 14 December 1957).

6. Regional offices are a plus. Clients find it more and more important to have an agency that can solve their local problems at the grassroots level.

"Most of our problems are local in nature," says Texaco advertising director Don Stewart. "So it helps us when we have a problem in Los Angeles, to have an agency office there staffed with men already familiar with the local situation."

The need for regional offices has prompted a number of agency mergers, including Cunningham & Walsh's marriage with Brisacher, Wheeler, San Francisco. In the giant merger between Erwin, Wasey and R&R the fact that the regional offices complemented each other was another big reason the two shops got together. But the mechanics of integrating different agencies have broken down in some cases. EWRR has had trouble getting started as a merged operation and some ac-

(Please turn to page 68)

NBS RADIO BI-MONTHLY REPORT
3 HOUR DAY PART
STATION TOTAL

Different homes reached during or less than 1 hour

LOCAL RADIO STATIONS	Average day			Monday thru Friday		4 weeks (20 days)	
	Per broadcast or 1 hour	Longevity 3 hour block	Times 30	Longevity 3 hour block	Times 30	Longevity 3 hour block	Times 30
EARLY MORNING 6:30 AM - 9:00 AM							
WJAM	49	125	1	1	1	1	1
WJAM	255	322	1	1	1	1	1
WJAM	64	104	1	1	1	1	1
WJAM	125	177	1	1	1	1	1
WJAM	54	104	1	1	1	1	1
WJAM	20	6	1	1	1	1	1
WJAM	104	177	1	1	1	1	1
WJAM	177	177	1	1	1	1	1
LATE MORNING 9:00 AM - 12:00 PM							
WJAM	284	427	1	1	1	1	1
WJAM	427	427	1	1	1	1	1
WJAM	438	438	1	1	1	1	1
WJAM	158	158	1	1	1	1	1
WJAM	174	174	1	1	1	1	1
WJAM	61	61	1	1	1	1	1
WJAM	40	40	1	1	1	1	1
WJAM	118	118	1	1	1	1	1
WJAM	188	188	1	1	1	1	1
EARLY AFTERNOON 1:00 PM - 4:00 PM							
WJAM	419	419	1	1	1	1	1
WJAM	305	305	1	1	1	1	1
WJAM	251	251	1	1	1	1	1
WJAM	127	127	1	1	1	1	1
WJAM	25	25	1	1	1	1	1
WJAM	25	25	1	1	1	1	1
WJAM	119	119	1	1	1	1	1

Below minimum Reporting regularly scheduled. For a Guide to Statistical A

NBS RADIO BI-MONTHLY REPORT
3 HOUR DAY PART
STATION TOTAL

Different homes reached during or less than 1 hour

LOCAL RADIO STATIONS	Average day			Monday thru Friday		4 weeks (20 days)	
	Per broadcast or 1 hour	Longevity 3 hour block	Times 30	Longevity 3 hour block	Times 30	Longevity 3 hour block	Times 30
EARLY MORNING 6:30 AM - 9:00 AM							
WJAM	49	125	125	125	125	125	125
WJAM	255	322	322	322	322	322	322
WJAM	64	104	104	104	104	104	104
WJAM	125	175	175	175	175	175	175
WJAM	54	104	104	104	104	104	104
WJAM	20	64	64	64	64	64	64
WJAM	104	175	175	175	175	175	175
WJAM							
WJAM							
LATE MORNING 9:00 AM - 12:00 PM							
WJAM	284	427	427	427	427	427	427
WJAM	438	575	575	575	575	575	575
WJAM	158	194	194	194	194	194	194
WJAM	194	244	244	244	244	244	244
WJAM	61	104	104	104	104	104	104
WJAM	40	64	64	64	64	64	64
WJAM	118	175	175	175	175	175	175
WJAM	188	244	244	244	244	244	244
WJAM							
WJAM							
EARLY AFTERNOON 1:00 PM - 3:00 PM							
WJAM	419	575	575	575	575	575	575
WJAM	305	427	427	427	427	427	427
WJAM	251	322	322	322	322	322	322
WJAM	125	175	175	175	175	175	175
WJAM	125	175	175	175	175	175	175
WJAM	125	175	175	175	175	175	175
WJAM	125	175	175	175	175	175	175
WJAM	125	175	175	175	175	175	175
WJAM	125	175	175	175	175	175	175

Below minimum Reporting regularly scheduled for a grade to Statistical A

- 67

WHAT CLIENTS WANT . . . (Continued from page 66)

count losses have already occurred.

Some clients are wary of merged agencies at the moment and want to see proof of a successful integration before moving to such a shop. This recent attitude may discourage some agency mergers in the near future.

But shopping for all types of agencies is more intensive and widespread

among clients than it's ever been. In fact, some advertisers make agency-shopping a year-round job to keep up-to-date on new agency developments at the same time.

"We believe it's important to keep on top of the agency picture at all times," says Philip Morris advertising director Roger Greene. "Three men

on our staff interview agency men continuously. This doesn't mean in the least that we are dissatisfied with the agencies we now have."

Says the advertising director of a multi-brand food company which has a similar system: "Our agencies know we do this, and it sure keeps them on their toes."

HOW COLGATE PICKED D'ARCY FOR HALO . . . (Continued from page 32)

Q. *What kind of impressions can you form from the returns to your questionnaire?*

A. The answers don't tell us what the agency would do for our product. They're not presentations in the sense of being campaign suggestions. But they do give us background for the interviews by telling us how the agency is staffed, what its principals think about things that are important to us, such as marketing and research.

Q. *Who's invited to the initial agency interview?*

A. Usually the agency president or executive v.p. It's an informal meeting where we go into more detail about the agency's answers to the questionnaire. We also begin discussing individuals who would be connected with our account, like department heads and other agency principals.

Since there were so many agencies involved at the start, these meetings took over four weeks. By the end of this period, we had narrowed the choice to three or four agencies. That's when the "depth-interviewing" starts.

Q. *Do these "depth-interviews" involve more people?*

A. Yes. On the second or third visit the agency president or principal usually brings along another key executive. For a heavy tv account this might mean the tv director or media director, although it's likely to be another member of agency management.

Where we're concerned, the questions at this point generally come from our media director and product manager because these are the men best acquainted with the specific needs of the product.

Q. *What do you learn from these larger meetings?*

A. Here we get a better feel of the agency philosophy and general ap-

proach to package advertising. We get a reaction to our own problems on the specific product.

For instance, if the agency principal has his creative director along, the man might say, "There's too much stereotype in shampoo advertising. We have the motivational research facilities to know how to appeal to the housewife. Look at this campaign for one of our clients and you'll get an idea of the way our creative people interpret this research."

Q. *Do you go to the agency for a visit at this point?*

A. When our choice is narrowed to three or four agencies, the whole committee does go on a tour of these agencies. But most of us know the agencies pretty well anyhow. All of us knew several key people in the agencies we considered, either personally, or certainly by reputation.

Q. *How did you compare the agencies as to tv ability?*

A. Tv is really an open secret. We know the good and bad tv buys. Nielsen tells that. We just looked at the accounts these agencies had that were predominantly tv and measured their network and spot buys, checked the cost-per-1,000, quality of production, adjacencies and sales effectiveness.

Q. *What do you expect out of agency marketing?*

A. When we work with an agency, we want it to be an extension of our company. That means that it has to be staffed to make intelligent contributions in every area between the manufacture of the product and the actual purchase by the consumer.

We checked each agency for background and experience of its marketing men, especially in our line.

Also, since we spend millions of dollars, we wanted every research device

available. No one considers research a substitute for judgment, but it would be foolish to make multi-million investments without using every tool.

Actually, all of us learned a lot from each solicitation. Talking to many agencies helps sharpen our marketing and research thinking, too.

Q. *What do you look for in an agency's media department?*

A. Performance. Our media director doesn't tell an agency how to organize its media department, but he can judge how efficient it is from its recent campaigns. Also, he knows the individuals in it by reputation and stature.

Q. *Since you work so closely with an agency, how do you safeguard trade secrets?*

A. That's a constant dilemma in this business. However, each agency that was in the final running gave us some indication of its assurances to us. One agency mentioned the precise amount of its personnel turnover and stressed how small it was. Also, these agencies told us in their original presentation (their answer to our questionnaire) what sort of employee incentives they offer to keep turnover to a minimum.

Q. *When do you meet the product group that would be assigned to you?*

A. We start getting acquainted with these people almost from the start of the "depth-interviewing" of the agency. After all, they're the individuals we'd be working with closely.

On the other hand, we want to know before then to what extent the agency principals and department heads will be involved in planning our strategy. Then, when we meet the potential account supervisor, we have an idea of the kind of help he'll get from the top. By the end of the interviewing we know each copywriter and media executive who'll work for us.

In Louisville—

the more you compare balanced programming,
audience ratings, coverage, or costs per thousand—
or trustworthy operation—the more you'll prefer

WAVE Radio

WAVE-TV

LOUISVILLE

NBC AFFILIATES

NBC SPOT SALES, EXCLUSIVE NATIONAL REPRESENTATIVES

**WFIE-TV, Channel 14, the NBC affiliate in Evansville,
is now owned and operated by WAVE, Inc.**



773

P.O. BOX HOLDERS
IN
REYNOLDS, GA.

**HOW
MANY
TV
SETS**



**ENOUGH
FOR
\$10,000
WEEKEND
SALES**

Here's the full story, as written by Ed Goddard, of G. H. Goddard & Son, Reynolds, Ga.

"If you had a Harvest Sale in Macon, certainly it did not bother us. Our sale was most successful and I am sure the credit is due to your fine staff at WMAZ-TV and to "Uncle Ned" and his salesmanship.

"We had people . . . from Perry, Dublin, Montezuma, Oglethorpe, Ideal, Macon, Butler, Geneva, Howard, Warner Robins, Fort Valley and many other places. When asked, their reply was "I saw Uncle Ned on TV" . . . In a town where we have only 773 Post Office box holders both city and rural we did a volume in excess of \$10,000 on Friday afternoon and Saturday. In my opinion that is good business."



NATIONAL REP.
AVERY-KNODEL, INC.

Tv and radio NEWSMAKERS



Ralph L. Atlass, a pioneer in Chicago radio, has been named Chicago vice president for Westinghouse Broadcasting Co., Inc. He has been general manager of WIND, Chicago since WBC purchased that station in December 1956. Before the transfer of ownership, Atlass had been president of WIND, Inc., of which he was a founder and principal stockholder. His activity in air media began as a youth, when he was an experimental broadcaster. In 1922, Atlass became a commercial broadcaster. In his long history in radio, he has scored many "firsts," among them the first play-by-play broadcast of a football game from Northwestern University in 1925; the first coincidental audience survey; and the first Chicago commercial pickup of Guy Lombardo's orchestra.

Arthur C. Stringer has been appointed vice president of Blair Television Associates. He is manager of Blair's Chicago office. Stringer's career, which covers more than nine years in the industry, began in WBTM, Danville, Va., where he was promotion manager. In 1950 he joined WFMV-TV, Greensboro, N. C., as account executive, later becoming merchandising director there. Prior to managing the Chicago office of Blair Television Associates, he was sales manager of television station KTVR in Denver, Colorado. Stringer's father, Arthur C. Stringer, Sr., was a prominent member of the broadcasting industry for more than 25 years. During World War II, he directed the industry's service and government recruiting programs, as well as handling radio news.



George Skinner, veteran broadcasting personality and program consultant, has joined the Katz Agency as full-time radio program consultant. In this capacity, he will survey radio programming generally, visit client markets to consult with Katz represented stations and make programming recommendations. Before joining the Katz agency, Skinner was engaged as an independent radio program consultant. Since August 1957, he has analyzed and made recommendations on programming for six major radio outlets. From October 1956 to July 1957, he conducted WABC New York's *George Skinner Show* daily from 6:00-9:00 a.m. Prior to that he was panel moderator of *Make Up Your Mind*. From 1948 to 1954, Skinner was an independent packager of radio and tv shows in Philadelphia in addition to his activities with local stations.

ONE TV STATION REACHES 1/5 OF CANADA

1/5
of all
Canadian
furniture
sales
are
made
in our
Hamilton
Toronto
Niagara
coverage
area



Zlotnick

"Within our huge coverage area 2,552,715 people spend \$126,133,000 each year in over 688 furniture outlets. This represents 21.69% of all furniture sales made yearly in Canada. Another black and white fact proving CHCH-TV serves the richest market in Canada." Source: Sales Management Elliott-Haynes. For further information call: Montreal: UN 6-9868, Toronto: EM 6-9236, Hamilton: JA 2-1101, Vancouver: TA 7461, New York City: PL 1-4848, Chicago: MI 2-6190, San Francisco: YU 6-6769



CHCH-TV
CHANNEL 11 CANADA



SPONSOR SPEAKS

Commercials-first psychology

The first sign of an important change in thinking among admen shows up this week in what clients tell SPONSOR they now seek from their agencies: **above all else, the ability to create tv commercials that sell** (see page 29).

Obviously clients have always considered commercials important. But the tendency is to put tv show selection first.

The commercial's sales impact, however, far outweighs in importance the exact size of the program audience. If this simple concept hits home, today's tendency to over-value tv ratings will automatically fall back into perspective.

Perhaps programing has been given priority traditionally because sales effectiveness is infinitely harder to measure than audience. But if as much sweat and money were put into customer-counting as nose-counting, we'd be on the way to real air media stability.

The frantic search for maximum audiences, accompanied by repeated schedule turnover, would not be typical of television if it were known scientifically which combination of programing and commercials was selling.

Non-prize commercial


We began wondering recently why none of P&G's commercials made our own choice for the top 10 commercials of 1957.

By coincidence that evening we saw a Joy commercial in which one housewife tells another across the yard between their kitchen windows.

The Joy user underplayed it—with great authority. Hers was the kitchen with the smooth white enamel cabinets. The non-Joy lady still had a kitchen with open wooden shelves and an embroidered air of years-ago.

This was deep-down selling but subtle enough to slide down like a raw oyster. Such commercials, we suspect, rarely win prizes from a jury of admen because they don't attract attention to themselves.

Though we are proud of our top 10 selections and make no apologies for them, we're moved to comment that SPONSOR honors or any other commercial honors are not so important as the payoff in the supermarket—and the two necessarily cannot always go hand in hand.



THIS WE FIGHT FOR: *The most dangerous factor in a recession is consumer psychology. We urge stations to combat the attitude that spending must be delayed by telling the story of our economy's strength in on-the-air editorials.*

10-SECOND SPOTS

Southpaws: Disk jockeys on KING, Seattle, recently ran a salute to left-handed people, received left-handed compliments ("I had an inferiority complex until I met you" . . . "That's a nice suit; who shines your clothes?") and gave prizes for the best (an auto polishing by a left-handed waxer, Ice Capade tickets on the left side of the house, candy bars wrapped by a left-handed wrapper). *Bet the promotion director typed the releases on a left-handed typewriter.*

Hope: Faye Emerson, writing in the *N. Y. World-Telegram*, predicts that tv comedians will be getting a lot of work as replacements next summer. *Sweat, clown, sweat.*

'58 outlook: Martin Katz, of Blair TV, predicts a two-hour longer work day on Madison Avenue this year. He just got his desk pad for 1958 from the same company that furnished his 1957 pad (Stark Calendar Co.) and found that where last year's had engagement schedules printed from 8 a.m. to 5 p.m., the new calendar starts off at 7 a.m. and runs through to 6 p.m.

Remembrance: SPONSOR's exec editor, Miles David, received a handsome calendar at Christmas designed to aid the gift-giver. With it came a supply of red "reminder" tabs ("Remember your wedding anniversary," "Remember your mother-in-law's birthday," etc.). It should have had one more—"Remember to enclose cards with Christmas gifts." Because that's what the sender forgot to do.

Sartorial: An AP article quotes Slenderella's president, Larry Mack, with saying that most male tv stars dress sloppily, have bad posture and set a poor example for the country's youth. *Stop slouchin' in the saddle, pardner, and purty-up that Stetson!*

Nifty gift: Lang, Fisher & Stashower Advertising Agency of Cleveland, sent out silver pill boxes this Christmas with the following legend:

*This silver box is to contain
Nostrums for your health and brain;
Antidotes for adman's ills . . .
A full complement of pills.
Miltown to pace you slow;
Benzedrene for go-go-go!
Aspirin to shrink big heads;
Saccharine to check that spread.
And, as a matter of routine . . .
Soda Mint and Dramimine.
They've helped us cure our aches and pains
Through 25 years of ad campaigns.
We hope they'll ease your times and stress
And fill your days with happiness!*



check denver's november abc arb*

	Station 2 (IND)	Station 4 (NBC)	Station 7 (CBS)	KBTV (ABC)	Others
MONDAY THRU FRIDAY NOON TO 6:00 P.M.	5.7	26.3	34.6	34.7	0.1
6:00 P.M. TO 10:00 P.M.	2.8	30.2	31.4	34.4	1.2

Station share of sets-in-use summary—Denver ARB—November 1957

KBTV leads where leadership is important . . . during the time the greatest share of the 324,571 TV homes in the Denver market do their viewing. The less vital time periods, of the November survey, KBTV cheerfully relinquishes to stations 2, 4 and 7. Call PGW for the complete ARB story in Denver and for availabilities on KBTV.

KBTV abc **Channel 9**
DENVER'S FAMILY STATION . . .

John C. Mullins, President

Joe Herold, Station Mgr.

Represented Nationally by Peters, Griffin, Woodward, Inc.

* ARB is spelled no different—it just looks different in Denver. KBTV loves ARB. KBTV loves Telepulse too, but not a subscriber to the October '57 survey so unable to publish their KBTV superiority story.

**It takes *both* ...
to tell the *whole* ARB story**



**KBET delivers the
greatest audience in the
Sacramento-Stockton Markets
from sign-on to sign-off.***

* NOVEMBER 1957 ARB, weighted Sacramento, Stockton book. (The only ARB Report subscribed to by all three stations in the market)

STATION SHARE OF SETS-IN-USE SUMMARY

	KBET (CBS)	Sta. A	Sta. B	Sta. C	Other
SUNDAY THRU SATURDAY					
SIGN-ON TO SIGN-OFF	39.2	37.6	13.2	6.0	7.0
6:00 PM to 10:00 PM	36.8	35.6	14.9	6.0	6.7
10:00 PM to Midnight	60.4	24.3	8.2	3.4	4.5
6:00 PM to Midnight	41.7	33.2	13.7	5.5	6.2

Sacramento



TOTAL AREA SET COUNT: 430,029



Stockton

KBET-TV CHANNEL 10

SACRAMENTO CALIFORNIA

BASIC

CBS OUTLET



Call H-R Television, Inc. for Current Avals